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JOHNSON DISCLOSES METROPOLITAN'S SCHEDULE

Ten New Singers, a Conductor, and Stage Director Engaged—Eleven Singers Retained from Spring Season

Two Novelties Listed

'Caponsacchi' and 'The Secret Marriage' in English—Revivals Are 'Flying Dutchman,' 'Tales of Hoffmann,' 'Samson,' 'Norma' and 'Coq d'Or'

PLANS for the fifty-second season of opera at the Metropolitan Opera House, which will begin on Dec. 21, were made public on Oct. 1 by General Manager Edward Johnson. Ten new singers, a new conductor and a new stage manager have been engaged during the summer and eleven of the young singers from the Spring season will become regular members of the organization. Several of these engagements have already been noted in MUSICAL AMERICA.

Seven novelties and revivals are announced, two of which will be in English, and the English production of Smetana's 'The Bartered Bride,' which was one of the outstanding successes of the spring season, will, because of numerous requests, be carried over into the Winter repertoire. 'Gianni Schicchi' in English will also be retained. The other works in the native tongue will be Richard Hageman's 'Caponsacchi,' which was scheduled for the spring season but postponed, and Cimarosa's 'The Secret Marriage,' announced several years ago but withdrawn. Lawrence Tibbett will sing the title role in the first of these and it is hoped that the composer's health will permit him to conduct. Muriel Dickson will assume the leading feminine role in the Cimarosa work.

Five Revivals Promised

Revivals will include 'The Flying Dutchman,' with Kirsten Flagstad singing Senta for the first time in her career and Friedrich Schorr as the Dutchman; 'Samson et Dalila,' with Gertrud Wettgren, René Maison and Ezio Pinza; 'The Tales of Hoffmann,' with Lawrence Tibbett singing the three baritone roles. It is rumored that Grace Moore will sing the Venetian courtesan, Guilietta, at the first performance. 'Norma,' with the French-Italian dramatic soprano, Gina Cigna, and 'Le Coq d'Or' complete the list. The Rimsky-Korsakoff opera will be given as straight opera and not as an opera-pantomime as heretofore at the Metropolitan. A refurbishing of the production is promised. Lily Pons will appear as the Queen of Shemaka and Mr. Pinza as King Dodon. Miss Pons is at present studying ballet in Cali-

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Edward Johnson's Daughter Is Married



Col. and Mrs. George Alexander Drew with Edward Johnson, the Bride's Father (Left)

GUELPH, ONT., Oct. 5.—Fiorenza D'Arneiro Johnson, daughter of Edward Johnson, general manager of the Metropolitan Opera, was married to Lt. Colonel George Alexander Drew at St. George's Anglican Church here on Sept. 12. Col. Drew, King's Counsel, of Toronto, is the son of the late Mr. and Mrs. John J. Drew. He was aide-de-camp to Lord Bessborough during the

latter's term as Governor General of Canada.

The ceremony was performed by Archdeacon G. F. Scovil of St. George's. Following a reception at the home of the bride's father here, the couple left on a motor trip to Quebec and Eastern Canada. Col. and Mrs. Drew plan to make their home in Toronto.

SIX-WEEKS OPERA SEASON FOR CHICAGO

Return of Galli-Curci, Advent of Moore, Hasselmans and Other Newcomers to Mark Series—Large Roster Engaged—'Jack and the Beanstalk' to Have Professional Premiere

AN ambitious six-weeks season, artistically and financially, has been charted for the Chicago City Opera company this year. Jason F. Whitney, president, seeks to carry the company through the season without a deficit by selling at least eighty per cent of the seats for each performance, a project to which Paul Longone, general manager, has lent considerable aid by assembling a large roster of internationally famous artists and many old favorites with local audiences.

Two events of the new season will be the return of Amelita Galli-Curci after an absence from the operatic stage here of more than a decade, and the advent of Grace Moore, who will make her first appearance in 'Manon.' Another attraction will be the appearance of Betty Jaynes, fifteen-year-old soprano, and of Elizabeth Brown, contralto,

whom Mr. Longone discovered in the Chicago University production of 'Schwanda' last Spring. From the ranks of radio artists will come Vivian Della Chiesa, soprano, native of Chicago, and Janice Porter, mezzo-soprano, of Dallas, Tex.

One of the features of the season will be the first professional performance of 'Jack and the Beanstalk,' by Louis Gruenberg and John Erskine. An all-American cast has been assembled for this production including Maria Matyas, Lucia Diano, Mari Barova, Mark Love and Julius Huehn. The only previous performance of the work was at the Juilliard School of Music in New York.

Among new-comers to the company will be Louis Hasselmans, conductor; Josephine Antoine, soprano, and Stephano Ballarin, baritone. Mr. Hasselmans, for ten years conductor of the French repertoire at the Metropolitan Opera, will occupy the same position with the Chicago company. Miss Antoine is one of the younger members of the Metropolitan Opera personnel. Mr. Ballarin, a Hungarian, has sung leading roles at La Scala, the Budapest Opera,

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'SAMSON' COMMENCES FESTIVAL WEEK IN WORCESTER

Saint-Saëns Opera in Concert Form, under Stoessel, Opens 77th Annual Fete at Memorial Auditorium

Chorus Impressive

Paul Althouse, Joan Peebles, Frederic Baer and Gean Greenwell in Leading Roles — Work Sung in English — Audience of Good Size

By OSCAR THOMPSON

WORCESTER, Mass., Oct. 6.

THOUGH converted for the musical purposes of the evening into a temple of Dagon, Worcester's stately Memorial Auditorium was still standing, its eight massive frontal columns just where they had been before, when the final commotion of Saint-Saëns's 'Samson and Delilah' had been achieved within its walls last night. This, of course, was according to schedule, for the event was only the first of six in the plenitude of Worcester's seventy-seventh annual festival, and the noble edifice in which the series of programs is being held remains one of its most impressive features.

As the Saint-Saëns opera was given in concert form, there were not even any canvas pillars to fall upon the heads of erring Philistines when the strong man of Israel illustrated the Biblical way of bringing down the house. Sung in English, without stage paraphernalia of any kind, the waning but still agreeable work served chiefly to demonstrate anew the traditional excellence of the festival chorus, numbering upwards of 400 voices. From it the festival conductor, Albert Stoessel, now presiding over these historical concerts for the twelfth consecutive year, was enabled to summon sonorities worth a journey to hear. Balances were admirable and the polyphony that in this score hesitates between opera and oratorio was given perhaps even more than its due.

Soloists Claim Attention

With the supporting orchestra of symphony players of a size and quality to make pleasurable the dance music that was never a cause for controversy, the audience gave the lion's share of attention, as customary, to the soloists, none of whom was new to Worcester festival audiences. Paul Althouse as Samson was most completely in his element, treating declamatory passages with a dramatic conviction not always attained by his associates. He was particularly successful with the summons to the Hebrews in the opening episode and made much of the pathetic prayer in the scene of the Mill of Gaza. Joan

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N. Y. PHILHARMONIC LISTS CONTEST TERMS

**Final Entry Dates Announced
and Five Judges Are Named
—Performance Is Assured**

The closing date as previously named by the New York Philharmonic-Symphony Society for the submission of manuscripts in its contest for a short American symphonic work, was Oct. 1. The judges are the conductors Hans Lange and Alexander Smallens, Carleton Sprague Smith, head of the music division of the New York Public Library; Lee Orean Smith, editor of the publishing house of Carl Fischer, and Ernst Toch, composer. In all, the society is offering awards for two orchestral compositions by native born composers, of \$1000 and \$500. The final date for submission of manuscripts for the larger prize is Jan. 1.

The \$500 award is for a work requiring from ten to twenty minutes to play, and the larger work, which may be cast in any purely orchestral form the composer chooses, must be from twenty-five minutes to symphonic length. The decision in the class of shorter works will be reached by the middle of November and it will be played by the Philharmonic-Symphony under John Barbirolli.

Both works must not exceed the limits of the normal symphony orchestra, nor may either work have been played or published before. The score must be signed with a pseudonym or motto and must bear no markings revealing the identity of the composer. A separate sealed envelope containing an official entry blank filled out must also be attached to the score.

NEW WORKS ORDERED BY LEAGUE ARE COMPLETED

**Compositions by Saminsky, McBride,
Bennett and Shepherd Sched-
uled for Performance**

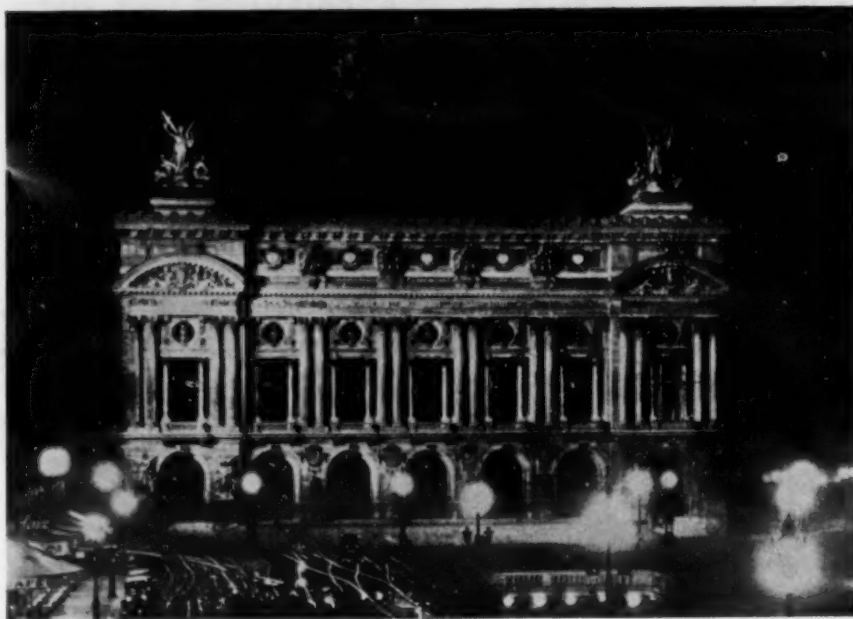
Four new works commissioned by the League of Composers for performance by various organizations this season are now completed. These are 'Pueblo,' a symphony by Lazare Saminsky, ordered by the League for the National Symphony in Washington, D. C., under Hans Kindler; 'Go Choruses' by Robert McBride, for small orchestra of about fifteen instruments, scheduled for a premiere in the Town Hall orchestral series conducted by Hans Lange; a new orchestral work by Robert Russell Bennett for introduction by the NBC Orchestra under Frank Black, and a quartet by Arthur Shepherd, which the Manhattan String Quartet will play on tour in Europe and America.

The commissioning of new music by American composers, for production by other organizations is now a three-year-old feature of the league's work. In addition to the above-mentioned four works the other music commissioned by the league includes works by Nicolai Berezowsky, Louis Gruenberg, Roy Harris, Virgil Thomson, Joseph Achron, Aaron Copland, Colin McPhee, Leo Ornstein, Walter Piston, Quincy Porter, Roger Sessions, William Grant Still and Randall Thompson.

Memorial Association for La Argentina

PARIS, Oct. 1.—An association in memory of the late dancer, La Argentina, is being formed, the object of which is the creation of a home for retired dancers. It has been named 'The Friends of Argentina.'

FIRE DAMAGES PARIS OPERA HOUSE



The Paris Grand Opera House Designed by Charles Garnier and Erected Between 1861-1875

PARIS, Oct. 1.

THE Grand Opera House, probably the most elaborate structure in the world devoted to the presentation of operatic works, was partially destroyed by fire early in the morning of Sept. 12. In spite of the efforts of half of Paris's entire fire fighting equipment, the blaze, which was discovered shortly after midnight by a pedestrian, raged for three hours. The entire roof of the stage was destroyed and much of the mechanism and scenery, and the roof and ceiling of the auditorium were also damaged. The lowering of the steel fire curtain prevented any serious destruction in the auditorium itself. The fire is thought to have been caused by a short circuit in the lighting installation set up during the extensive repairs which have been going on during the summer. The company will probably be transferred to the Théâtre Sarah Bernhardt, where it had been appearing since the spring during the redecoration and alteration of the opera house. The damage caused by the fire is said to have amounted to approximately \$100,000.

The Académie National de Musique et de Danse, as the house is officially called, was one of the final projects of

the Second Empire. It was designed by Charles Garnier and the foundations were laid in 1861, but its construction was interrupted by the Franco-Prussian war and the fall of the Empire. It was formally opened, however, on Jan. 5, 1875, with a bill consisting of acts from 'La Juive,' 'Les Huguenots' and Delibes's ballet, 'La Source.' The first entire opera to be presented was 'La Juive,' which was sung on Jan. 8.

A few weeks before the fire, a change in the direction of Paris's two subsidized lyric theatres was made by the appointment of Jacques Rouché, for more than twenty years director of the Opéra, as temporary director of the Opéra-Comique as well. Antoine Mariotte will serve as administrator general of the latter theatre and there will also be a consulting committee composed of Georges Auric, Gustave Charpentier, Reynaldo Hahn, Arthur Honegger, Jacques Ibert, Charles Kœchlin, Daniel Lazarus, Antoine Mariotte, Darius Milhaud, Max d'Ollone, Gabriel Pierné and Albert Roussel. Mr. Lazarus has also been appointed artistic administrator to assist the administrator general in matters referring to the box-office and to the artistic surveillance of the theatre.

N. Y. OPERA CONSIDERS MOVE INTO NEW ART CENTRE

**Possibility Discussed as \$14,000,000
Gift to Project Revealed—
Orchestra Also Bid**

That the Metropolitan Opera may take advantage of an invitation to make its future home in the proposed Municipal Art centre was a possibility recently discussed, although no confirmation could be secured at this early date. After a disclosure that private interests had pledged about \$14,000,000 for the centre through the Municipal Art Committee of New York, the invitation was extended to the opera as well as to the New York Philharmonic-Symphony at a conference in City Hall in late September. Paul D. Cravath, chairman of the board of the opera, who was present, declared that the proposition was being considered favorably. Directors of the symphony board are also studying the plan. The Municipal Art Committee, of which Mrs. Henry Breckinridge is chairman, is said to be considering a site just north of Rockefeller Centre, between Fifty-first and Fifty-third Streets, Fifth and Sixth Avenue. Central Park, first considered, was ruled

out because of legal restrictions against buildings in the park.

The art centre, designed to draw together the cultural forces of the city, would also contain a city auditorium and art galleries. Mayor LaGuardia is said to consider its completion one of the outstanding tasks of his administration.

Berkshire Festival Plans Increase in Scope

STOCKBRIDGE, MASS., Oct. 5.—The Boston Symphony, under Dr. Serge Koussevitzky, will give six concerts at the Berkshire Festival next year, instead of three. A shed will be built to replace the tent, hitherto usual at these festivals. To meet these conditions, a committee recently met with Gertrude Robinson Smith, president, in an endeavor to found a permanent home for future festival activities.

The world premiere of Schoeck's opera, 'Massimilia Doni,' will be given at the Dresden Staatsoper during the coming season.

BARBIROLI PLANS PROGRAM NOVELTIES

**Several New Works Scheduled
for Philharmonic—Soloists
Dates Given**

Several novelties will be presented by John Barbirolli during his period as conductor of the New York Philharmonic-Symphony this season. The first will be the initial concert performance in America of Vaughan Williams's 'Masque for Dancing in Nine Scenes,' based on Blake's 'Illustrations of The Book of Job,' on Nov. 26 and 27.

Others under Mr. Barbirolli will be the first New York performance of Leo Weiner's transcription of Liszt's 'Weinen Klagen': Variations on a Motif of J. S. Bach, on Dec. 3 and 4; the Overture to 'Les Reux Aveugles de Toledo,' of Mehul (first time by the society) on Dec. 10 and 11; Sibelius's Symphonic Fantasia, 'Pojola's Daughter' (first time by the society), on Dec. 17 and 18; Bax's 'The Garden of Fand,' on Dec. 31 and Jan. 1; Mr. Barbirolli's own Concerto for Oboe and Strings on Themes of Pergolesi, with Bruno Labate as soloist, on Jan. 6 and 8; the Purcell-Wood Trumpet Voluntary for Organ, Brass and Percussion, and 'A Dance Rhapsody' of Delius on Jan. 9 and 10 (both for the first time by the society).

Soloists Dates Announced

Soloists with the orchestra for the coming season and their appearances will be as follows:

Marjorie Lawrence, soprano, Nov. 12, 13 and 15; Hulda Lashanska, soprano, Nov. 18, 20 and 22; Robert Casadesu, pianist, Nov. 26, 27 and 29; Jascha Heifetz, violinist, Dec. 3 and 4; Frank Sheridan, pianist, Dec. 5 and 6; Gaspar Cassadó, 'celist, Dec. 10, 11, 12 and 13; Rudolph Serkin, pianist, Dec. 17, 18 and 20; Josef Hofmann, pianist, Dec. 24, 25 and 27; Vladimir Horowitz, pianist, Dec. 31 and Jan. 1; Joseph Szigeti, violinist, Jan. 2 and 3; John Corigliano, violinist, Jan. 9; Ethel Bartlett and Rae Robertson, duo-pianists, Jan. 10; Samuel Dushkin, violinist, Jan. 14, 15 and 17; Beveridge Webster, pianist, Jan. 24.

Manuel Quiroga, violinist, Feb. 4, 5 and 7; Artur Schnabel, pianist, Mar. 10 and 11; Mishel Piastro, violinist, March 14; Lotte Lehmann, soprano, March 24 and 25; Myra Hess, pianist, March 31 and April 2; Joseph Schuster, 'celist, April 3 and 4; José Iturbi, pianist, April 8, 9 and 11.

In addition, Gertrude Kappel, Charlotte Boerner and Frederick Jagel have been engaged to sing in the concert performance of 'Elektra' on March 18, 19 and 21, and Paul Althouse, Emanuel List and Julius Huehn for the concert performance of the last act of 'Parsifal' on March 28.

New Stoessel-Simon Opera Completed

A new American opera, as yet without a title, has just been completed, written by Albert Stoessel, composer-conductor, and Robert A. Simon, music critic and librettist for Bennett's 'Maria Malibran.' This is Mr. Stoessel's first opera. Differing from most operas in that it gives the title roles to mezzo-soprano and baritone, the Stoessel-Simon work is in three acts and centres around the Drury Lane Theatre in London at the time of David Garrick and Peg Woffington. The premiere will be given during the coming season, it is expected.

A celebration in honor of the 150th anniversary of the birth of Carl Maria von Weber is planned in Germany.

NEW SINGERS FOR THE METROPOLITAN



Stella Andrevá, Coloratura Soprano



Vina Bovy, Coloratura Soprano

Aperg-Wide
World

Gina Cigna, Dramatic Soprano



Irene Jessner, Lyric Soprano

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fornia in preparation for her debut as a dancer.

Seven New Sopranos

The soprano section will have seven new members, three coloratura, two lyric and two dramatic. The first are Stella Andrevá, Vina Bovy and Bidù Sayão. Miss Andrevá was born in London of English parents but of Scotch and German descent. After studying at the Royal Academy of Music in London, she first sang in concert and operetta. Pursuing her studies in Stockholm, she sang at the Royal Opera there for three seasons, making her debut as Gilda in 'Rigoletto.' She completed her second season at Covent Garden last spring.

✓ Miss Bovy is a native of Ghent, Belgium. Her studies were in her native city and her debut was also made there. She later sang at La Monnaie in Brussels and the Paris Opéra-Comique, and has been heard at La Scala in Milan, in South America and in Barcelona, Nice and Monte Carlo.

✓ Miss Sayão, who appeared in this country in recital and with the Philharmonic-Symphony under Toscanini last season, is a native of Rio de Janeiro. Her first musical studies were as a pianist but after a period of vocal training in South America she went to Jean de Reszke in Paris. Her debut was effected as Rosina in 'The Barber of Seville' at the Royal Opera House in

Rome. She has since sung in Paris, Milan, Naples and Buenos Aires.

The two lyric sopranos are Irene Jessner and Franca Somigli. Miss Jessner is the daughter of a Viennese physician and the niece of the author, Jacob Wasserman. She studied at the Vienna Conservatory and made her operatic debut in a small Czechoslovakian town, singing afterwards in Germany and Austria.

✓ Miss Somigli (Marian Clarke) who will sing here under her Italian name, is a native of New York. She studied in Italy and made her debut in 'Il Trovatore' at Pavia in 1927. She has sung in Lisbon, Barcelona, Madrid, Malta, Nice, Monte Carlo, Cairo, Riga and at Salzburg under Toscanini. She also sang for five seasons at La Scala, four at the Royal Opera House in Rome and at the May Festival in Florence.

On the Dramatic Side

The dramatic sopranos are Gina Cigna and Gertrud Rünger. Miss Cigna was born in France of an Italian mother and a French father. She studied at the Paris Conservatory winning first prize in piano, and later studied singing in Italy. She was heard in dramatic roles at La Scala under Toscanini, and has sung in Rome, Genoa, Turin, Verona, Venice and Rio de Janeiro and more recently in Paris and at Covent Garden. To her acquisition is due the promised restoration to the repertoire of such operas as 'Il Trovatore,' 'Don Giovanni,' 'Gioconda' and 'Forza del Destino.'

✓ Mme. Rünger is a native of Posen, Poland, and studied in Berlin. She sang mezzo-soprano roles in Erfurt, Magde-

burg, Cologne, and Vienna, and dramatic soprano ones in London, Berlin, Salzburg, Amsterdam and Paris.

✓ Kirsten Thorborg, Swedish contralto, began her career at the Royal Opera in Stockholm after which she appeared in Prague and at the Municipal Opera in Berlin for two seasons and in Buenos Aires. She is a member of the Vienna Opera and was heard with great success last spring at Covent Garden.

Additions to Masculine Personnel

✓ Karl Laufkötter, buffo tenor, was born in Düsseldorf, and he has sung in Buenos Aires, Barcelona, Salzburg, Paris, Berlin, Nice and Monte Carlo. He is scheduled for such roles as David and Mime.

✓ John Brownlee, Australian baritone, studied in London under Dinah Gilly, a former baritone of the Metropolitan, and later in Paris. He sang with Melba at Covent Garden and in leading roles at the Paris Opera. After a year in his native Australia he returned to Europe and appeared in Monte Carlo, Antwerp and Barcelona and in South America. During the past summer he sang Don Giovanni at the Glyndebourne festival. He has an extended repertoire and is scheduled particularly for French and Italian roles.

✓ Maurice de Abravanel, the new conductor, is about thirty-five years old. He was born in Portugal and first studied medicine at the University of Lausanne where he also conducted an orchestra composed of fellow students. After abandoning medicine he gained experience in smaller German opera houses and was finally made conductor and chorus master at Zwickau,

and conductor at Altenburg, Cassel and the Berlin State Opera. He has since conducted in Paris, Rome, Germany and Australia. In the last-named, he conducted the entire 'Ring' in English. He is expected to divide the French repertoire with Wilfred Pelletier for some years assistant conductor with the organization.

✓ Dr. Herbert Graf, who joins the stage directing staff, is a Viennese and began his career as a director at Breslau. He had charge of operatic productions in Frankfurt, Prague, Basel and Florence, and during the season of 1934-1935, with the Philadelphia Orchestra opera productions. During the past summer he staged 'Die Meistersinger' in Salzburg with Toscanini conducting. He will be in charge of the French and Italian repertoire. Leopold Sasche will remain for German operas.

The singers retained from the spring season include Muriel Dickson and Natalie Bodanya, sopranos. Miss Bodanya has shortened her name from Bodanskaya to avoid confusion with Ina Bourskaya. Contraltos are Anna Kaskas and Lucille Browning; tenors, Sydney Rayner, Arthur Carron, Nicholas Massue and George Rasely; baritone, Wilfred Engelman, and basses, Norman Cordon and John Gurney.

Mr. Johnson stressed the fact that none of the new sopranos is to be "put in the embarrassing position" of being regarded as a "successor" of Lucrezia Bori who retired last season, and that her roles have been apportioned among several singers. He also stated that he hoped that during the World's Fair to take place in New York in 1939, the Metropolitan would remain open during the entire year.



John Brownlee, Baritone

Falk



Karl Laufkötter, Tenor



Bidù Sayão, Coloratura Soprano

Wide World



Maurice de Abravanel, Conductor

THE PROBLEMS OF THE "PROVINCIAL" CRITIC

To Steer Between Scylla of Fullsome Praise and Charybdis of Scorn—To Be a Link, Not a Barrier Between Listener and Performer—To Be of Service to Readers and to Music

By H. EARLE JOHNSON
(Music Critic, the New Haven 'Register')

REVIEWERS throughout the country may be grateful to distinguished members of their fraternity, resident in New York, for recent articles on musical criticism in the secondary cities. Oscar Thompson and Olin Downes have sounded appropriate warnings at a time when reviewing is a novelty in many of these smaller communities. In view of the helpful suggestions made by Metropolitan critics it may be of interest to consider certain problems from the viewpoint of the local practitioner.

Under the transparent guise of Florestan, Robert Schumann wrote: "Critics and reviewers are not alike; the former stands nearer to the artist, the latter to the mechanic." ('Maxims.'). Perhaps his statement has had too great an influence, or has been misinterpreted, but insofar as the critic in the secondary city is concerned, I am convinced that he will find himself in a position to render greater service to his readers, and to the art for which he is spokesman, if he is less conscious of his critical privileges and more constant as a reviewer. Critics in the key cities have a duty, seldom imposed elsewhere, to embody their conclusions in an expression of judgment; hence their criticisms are not, in all cases, to be taken as models for the field at large. We, in the secondary cities, may agree with Margaret Fuller that "the use of criticism in periodical writing is to sift, not to stamp a work" (*The Dial*, 1840), or with William Foster Apthorp, that "criticism should be nothing but an expression of enlightened opinion, as enlightened as possible, but never dogmatic" (*Music and Musicians*).

No New England Youngsters

Emphasis on the extreme youth of reviewers in the hinterland is not always borne out by the facts. I speak only for the cities of New England where most of the reviewers are known to me, either personally, or through their writing, but in the five major cities, excluding Boston, the principal reviewers are all thirty years of age, or over; two are well past middle life. Two are Doctors of Philosophy, one is a Master of Music, and one a Bachelor of Arts with specialization in music; two are members of University faculties; all, of course, are professional musicians of good standing in their respective communities. In the smaller towns, the staff reporters may be permitted to review the concerts, but not for several years has that been the case in the principal cities. Insofar as I am aware, there is no regular reviewer in any New England city with a population of less than 150,000 or, for that matter, is there an extensive concert season. We are fortunate, of course, in the proximity of Boston, Philadelphia, and New York which enables us to make periodic visits to these centres of musical activity.

Our duties consist, as do those of the



Steering a Safe Course

Metropolitan critics, in covering concerts for the daily press and, in four cities, of writing a weekly article of 1,500 words for the Sunday edition. I am surprised that any should be hard-pressed for sufficient material of interest to make a weekly column, especially in view of the obligation to extend the horizon of readers by relating the musical life of our own city to that of the entire world. Incidentally, employment of the term "local" is forbidden in the hinterland; in fact, many editors feel strongly about the matter, holding that none are "local" musicians, poets, or painters; all art is potentially world-wide.

The wise reviewer refrains from criticism of resident conductors, for, if few of them are truly great, they are usually very much in earnest and deserving of some credit for their modest accomplishments. Many of them merit a higher respect than they are likely to achieve, for they work under conditions which would cause many a Philharmonic conductor to flee the town. That which one fails to praise may carry more effect than severe censure. Specific criticism of individuals is best left unwritten, for as Mr. Thompson has suggested, the fostering of extreme partisanship may wreck the entire enterprise.

A Link, Never a Barrier

Reviewers in secondary cities have the rare opportunity of being constructive forces within the community. Especially is this true at a time when orchestras of talented amateurs await public encouragement in sufficient degree to make professional status a possibility. While never forsaking the main issue, which is at all times the creditable performance of worth-while music, the critic may suffer much in the interest of a noble purpose and fuller understanding of the musical art. But he knows the capabilities of the resident talent (sometimes better than they know themselves) and may, by judicious writing, spur them to fulfillment of their highest accomplishment. The critic stands between skeptical listener and timid performer, as a link, never as a barrier. Above all, an impersonal tone is most

desirable; no music critic has ever become a "local" celebrity.

Student recitals or resident small-fry are seldom reviewed, and they are better avoided; advance announcement, with pictures may serve as encouraging stimulus, but the event itself had better find the reviewer in another part of town. However, if the artist is insistent, or other influences are brought to bear, the critic must temper judgment with kindness, if possible. Every community has its professional musicians whose sincere purpose and genuine talent are among the most pleasing features of a musical season, for with them rests much of the responsibility for the artistic development of both listener and performer. Mutual co-operation between native artist and music reviewer is the most potent influence for civic advancement.

Troublesome "Other Influences"

These "other influences" referred to, are often extremely troublesome in a small community. Various clubs and societies sponsor their individual and collective "finds," and the large-bosomed president commands the reviewer to write a nice account, since the performer has been guaranteed flattering press-notice in part-payment for her performance. For adequate comment on this old and widespread custom, the reader is referred to a brilliant article written some time ago for *The American Mercury* by the distinguished critic, William J. Henderson. Undoubtedly clubs and societies contribute handsomely to the success of legitimate musical enterprises, but they frequently threaten the burning of professional integrity at the stake.

When They "Play Down"

The critical privilege is exercised most often in connection with celebrities who visit every secondary city in the course of their annual pilgrimages. Most of these are artistic as well as celebrated, but they may require a modicum of censure to flavor great praise. Now and then a concert artist hardly knows the name of the town surrounding the platform on which he plays, for towns with less than 200,000 population are alike to him, and his programs (Numbered One, Two, and Three) are apportioned with scant respect for the individual differences which mark the cul-

tural life of each city. Grave disappointment often results for, after a decade of enlightenment, the audience may be above the program.

Two instances are given.

(1) A violinist of world renown played a program one hour and three-quarters in length; ten minutes, in all, were devoted to music composed for violin and piano, the remaining to transcriptions (some of them operatic), and orchestral concertos. Probably the artist does not know that his recital was given before a university audience which hears a dozen concertos played with orchestra each year, and that his carelessness caused serious question of his previously-established artistic integrity.

(2) A justly-esteemed singer made his first appearance in the same city; for the most part, the program consisted of songs from the radio repertoire, and of comic dialogues to musical accompaniment. During the intermission a young man approached the singer and engaged in a revealing conversation. The artist was amazed, and profoundly regretful, that he had not known the nature of his audience, although he had sensed the cool reception; he would have greatly enjoyed singing his New York program! Indeed, had he done so, he would have been invited to return again and again, for we are very loyal to our favorites.

Whether or not such instances are the fault of the artist or of the manager, the critic must guard against careless imposition by those whose high fees warrant, and whose musicianship demands, a high standard of achievement and a greater consideration for the tastes of audiences.

Among Valuable Services

The reviewer may be of great service to his readers by preparing the way for an understanding of such new, or contemporary, music as may be heard in the course of the season. Frequently he is the only one familiar with the sources of accurate data regarding the contemporary musician; by comment on the theories or biographical facts necessary to provide a background, he will not only fulfil the utmost in function, but lift the consciousness of his readers into enlarged experience. By so doing he will definitely further the artistic progress of his city.

In assembling local history, the reviewer may perform a valuable service; moreover, the substance of his investigations will make for interesting reading during periods of inactivity in the concert hall. Many cities can boast a concert life of fifty to seventy-five years; research may even bring to light valuable historical material dating from 1820. This phase of musical research is practically untouched outside the four or five major cities of the country.

Publishers do not generally offer material to the secondary reviewer, but he may profitably make the most of those publications which are available from any source within reach and thus satisfy the interest of readers who frequently evidence a real concern in the wise selection of books on musical subjects. The newspaper is not a means of education, primarily, or of academic discussion, but the same purpose may be served through these contributory channels.

The appointment of reviewers in the secondary cities of the country has come about through the increasing interest in music, as distinguished from musical personalities. The rise of schools of music, the radio, the phonograph, civic management of concerts, improved instruction in the public schools,—all have contributed to the heightened musical culture. Both in relation to each other and to the larger cities, our problems frequently differ, as Mr. Thompson clearly states, but the music itself, which is of more real concern than the immediate performer in these secondary cities, is not so much subject to the perspective of community or personality as many suppose.

MUNICH AND WAHNFRIED SETTLE DIFFERENCES

Bavarian State Theatres Agree to Omit Works on Schedule Heard at Bayreuth—Conductor Strife Lowers Artistic Level—'Rienzi,' Mozart Operas, 'Xerxes' and 'Alceste' in Restudied Versions.

By GERALDINE DECOURCY

MUNICH, Sept. 25.

THE principal innovation of the Munich festival, which this year unfortunately could lay little claim to its old distinction, was the agreement between the Bavarian State Theatres and Wahnfried, whereby in future Munich is to omit from its summer schedule all those Wagnerian works which are to be heard in Bayreuth. This arrangement is probably one of supreme indifference to the casual visitor, but it marks the end of a fifty-year feud which has engendered much bitterness in the past, to say nothing of the artistic and economic scars it has left on one or the other institution.

For most of the winter Munich has been knee deep in a conductorial strife that finally culminated in the retirement of Hans Knappertsbusch, who enjoyed enormous popularity with both artists and public. Various explanations of the upheaval have been given, but the real trouble seems to have been personal difficulties and differences of opinion between Oscar Walleck, the Intendant, and Knappertsbusch, added to the former's desire to do Berlin a favor by making a place for Clemens Krauss, who had suddenly become a white elephant on the hands of the State Opera.

Favors Young Artist

Knappertsbusch had surrounded himself with a corps of splendid artists who had remained faithful to Munich for years in spite of tempting offers elsewhere. Walleck's policy is to favor the young artist, which was another source of ill feeling behind the scenes and cost Munich some of its best known singers. As a result of this diversity of ideas and interests, the opera has had no regular conductor of distinction, but has had to

depend on guest conductors. In the couple of rehearsals usually allowed them, it has been impossible to bring discipline back into the orchestral ranks, particularly in those works such as 'Tristan,' 'Meistersinger' and 'Holländer' which were legacies from the former opera regime. And with the orchestra rebellious and sometimes slovenly, there was little hope for the performance, no matter how excellent the singers may have been.

Classics Revived Under Walleck

With the 'Ring,' 'Lohengrin' and 'Parsifal' off the lists, Munich served the old repertoire performances of 'Fliegende Holländer,' 'Tannhäuser,' 'Meistersinger' and 'Tristan,' which were merely given for what they were worth, time and attention being reserved for those works which were revived and restudied under Walleck's direction. These included 'Rienzi,' the extension of the Mozart repertoire to include all the Mozart works that modern standards consider capable of production, Händel's 'Xerxes' and Gluck's 'Alceste.'

'Rienzi' under the baton of Karl Böhm of Dresden was in an entirely different class from the other Wagner works and showed the extent of the indifference meted out to the other operas, though even here the orchestral playing was not quite up to its accustomed mark. Julius Pölzer, who sang the title rôle, is always an effective artist where an element of the picturesque is desirable, and at such times one forgets his rather dry tone and rococo mannerisms. Karin Branzell as Adriano and Elizabeth Feuge as Irene repeated their triumphs of last April.

The artistic voltage at the Residenz Theatre was very much higher since all the operas given here have been restudied and restaged under Walleck's direction, with the exception of 'Figaro's Hochzeit' and 'Cosi fan Tutte,' which were always distinguished performances. 'Don Giovanni' was conducted by Richard Strauss and was unquestionably the finest thing Munich had to offer. Rehkemper, Mihaczek, Rangzak, Patzak and Weber, who sang the leading rôles, have now attained the



Hans Haldt

A Scene from the Revived 'Rienzi,' Showing Julius Pölzer in the Title Role, at Right

perfection of ensemble through their many years of association in this and kindred works and under Walleck and with the charming scenery designed by Praetorius, nothing more entrancing could be imagined.

Mozart's 'Titus' Added

One of the additions to the Mozart repertoire was 'Titus' which was transferred for the festival from the National Theatre to the Residenz Theatre. A good deal of the monumental effect of the scenery was lost on the smaller stage but the music undoubtedly gained by the change of scene. The version given in Munich is a revised edition of the original by Wilhelm Grieben, general music director of Dortmund, who also conducted. The opera was put through the customary overhaul and rearrangement which includes the omission of some of the longer arias, the reduction of the subsidiary action to a minimum and the replacing of the recitative by spoken dialogue, which could not be called the perfect solution from the standpoint of style. To show the consistency of such revision, it was inter-

esting to note that in Munich's new production of 'Gärtnerin aus Liebe' in the Anheisser edition, the latter resuscitated the Anfossi recitative because Mozart's had been lost, whereas Sieben eliminated the recitative in 'Titus' on the grounds that it was the work of Süssmayer and not that of Mozart!

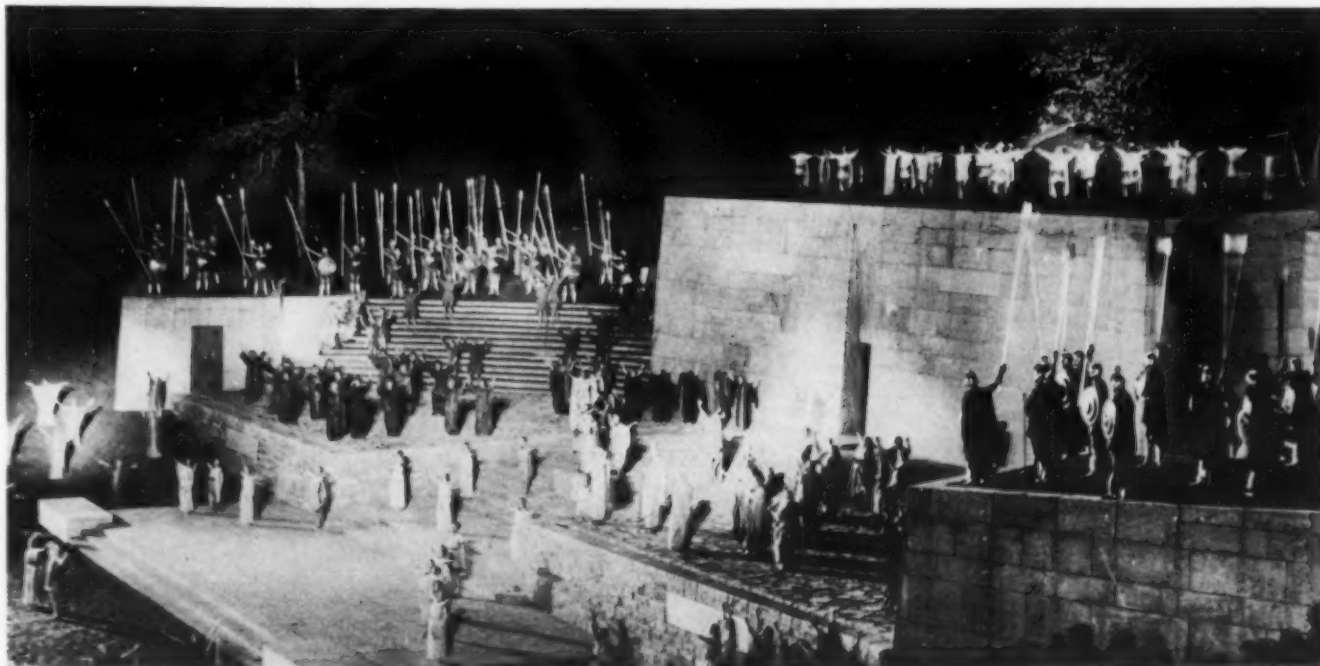
It is difficult for the listener to feel any great sympathy for the rather bloodless figures of this work, but the score contains much that is extremely beautiful, which fully justifies such an elaborate revival. Of the singers, undisputed palms must go to Karin Branzell for her splendid performance, vocally and dramatically.

'Alceste' in Vienna Edition

Händel's 'Xerxes' in the Hagen version met with the same success as on the occasion of its revival last spring. Gluck's 'Alceste' was given in the first, or Vienna edition, probably from historical motives. The later Paris edition is so far superior to the earlier one that it is strange that such a progressive manager as Walleck should permit subjective factors to influence his decision and challenge the success of a work which nowadays takes some courage to produce.

With Bayreuth to the right of it and Salzburg to the left, Munich would have felt the competition even if its festival condition had been up to par. Clemens Krauss who has just been appointed artistic director and conductor of the Bavarian State Theatres and charged with the task of assembling a corps of singers who will be worthy representatives of the new opera which is to be built in Munich, will have time before next summer to polish off a good many of the rough edges that marred the present festival. If Walleck adheres to his present intentions of keeping all the Mozart works permanently in the repertoire, Munich will still be the only place where they can be heard in their entirety.

'Figaro's Hochzeit' and 'Cosi fan Tutte' are to be restaged and restudied for next season, and 1938 will see entirely new productions of the 'Ring' and 'Parsifal' with Pasetti's new costumes. He has been working on the designs for some months so that they will be historically correct in every detail and set the standard for Wagnerian costuming for the immediate future.



Scherl

IMPRESSIVE SPECTACLE AT OLYMPIC GAMES

A Scene from Hans Niedecken-Gebhard's Presentation of Handel's 'Heracles' Given During the Olympic Games in the Dietrich Eckardt Open-Air Theatre in Berlin



The Gallic Conception of the "Separate" Art as Viewed by Cartoonist George Hager

AMERICANS with the jazz complex have been hearing for some time about a French book, 'Le Jazz Hot,' written by Hugues Panassie. Revised and ably annotated for readers of English, it has been translated and reissued in this country as 'Hot Jazz—A Guide to Swing Music' (New York: M. Witmark & Sons). The translators are Lyle and Eleanor Dowling. In addition to their preface and one by the author, the book has 'A Word from Louis Armstrong,' the Negro trumpeter and singer whom Panassie places on a pedestal in his effort to exalt what he regards as true or art jazz, in differentiation from sham or commercial jazz. "Satchmo," as his intimates know him, returns the compliment by lauding Panassie and takes his leave of the reader with "Here's swinging at you."

This is an interesting and provocative book, its material derived chiefly from painstaking and discerning study of recordings. But comprehensive and analytical as the volume is, there is still no satisfactory definition of what is meant by "swing." Performers either have it or they lack it; the listener either senses it or he has no ear for it. Panassie makes of "swing" the essence and the determining factor of jazz. Neither now nor in the past could anything be considered jazz without swing. Much popular music that has passed for jazz never could have been jazz. All true jazz is in "the hot style." That "hot style" is largely a compound of "hot" intonation and "hot" improvisation. The author has little sympathy for symphonic jazz. "As to the works of a Gershwin," he remarks, "such as the Rhapsody in Blue and the Concerto in F, the less said, the better." Paul Whiteman and his arranger, Ferde Grofé, eviscerate jazz by going in for symphonic patches hopelessly foreign to its nature. And as for various popular purveyors of dance music, they simply do not merit being called jazz musicians.

Artists Versus Panderers

"An orchestra like Hylton's does not, please notice make *bad* jazz; it is not jazz at all," observes our Frenchman. He is concerned with the difference between those incorruptible jazz exponents who play jazz for jazz's sake; and those less scrupulous chaps who cater to a popular taste for sugary sentimentality. On the one hand, as he sees it, are the artists; on the other, the panderers. The artists have the gift for swing; the panderers go in for sweet music or mix their styles so that what they play is never really "hot." Looked at from the opposite camp, the only good

A FRENCH VIEW OF JAZZ

Panassie Sees It As a Separate Art

jazz, as Panassie defines it, is the jazz that the "sweet music" lover finds raucous and grotesque—the jazz that retains in a less primitive state the eccentricities which in earlier times were regarded as a variety of musical clowning (though Panassie does not approve of purely comical effects.)

The bulk of this book deals with performers; since it is the performer, not the composer, as Panassie views jazz, who most often gives to the music its "hot" character. And he differentiates between performers, to show who have "swing" and who play "hot" and those who, to the contrary, "go commercial." Among organizations, Duke Ellington's qualifies for all that Jack Hylton's does not.

Performer Most Important

The translators take occasion in their preface to scold the music critics of America for never having written so much as an intelligent word about jazz. But if we are to accept Panassie's own distinctions, as between so-called classical music and true jazz, the latter must be considered something entirely outside the province of serious music criticism. Jazz, Panassie insists, is a separate art. It is an art which, in its authentic form, differs essentially from classical music in that the latter is *composed*, the former is *improvised*. Set arrangements may be all right at times, but in the best and most characteristic jazz it is the performer who turns the trick—perhaps never twice in the same way—and not the composer. In classical music, the business of the musicians is to play the notes as written. In jazz, the business of the composer is to provide a skeletal something on which the jazz performer can cut capers of his own. The jazz performer, indeed, is more the composer than the man who "wrote" the music.

Separate Critics for Jazz

This, of necessity, involves an entirely different set of principles and ones to which the music critic could scarcely be expected to subscribe. For instance, a tune is good or bad in jazz, not according to its intrinsic character, but according to whether it offers opportunities for improvising on the part of "hot" musicians. Be it ever so banal, trite and cheap, it is to be regarded as "good" if Louis Armstrong and others like him can wax "hot" in contorting it accordingly to the idiosyncrasies of their particular style of playing. The music critic can admit that one player's capers are more expert or individual than another's; but if what comes out of this is still fundamentally cheap, raucous and to no expressive purpose, he can feel justified in regarding this as something not for him. Let there be jazz critics—a special breed of Panassies—since this, if the Frenchman is right, is indeed a different art and one to which the principles of classical music cannot be applied. All that Panassie has to say would indicate that classical music and jazz must go separate ways—that it is ruinous to compound jazz of symphonic materials—that we have here a case of oil and water that simply will not mix.

To this, many a music critic will gladly say amen. He may smile over Panassie's use of terms like "profound" and "beautifully expressive" for anything that runs to titles like 'Hold Me Tight,' 'Heebie Jeebies,' 'Sweet Little Papa,' 'Georgia Grin,' 'Sugar Foot Strut,' 'Hot and Bothered,' 'It Don't Mean a Thing,' and so on, ad infinitum. Indeed, knowing, as any thinking observer of art phenomena must know, that there is a fairly dependable relation between *all* the elements of any type of art expression, he may cling to the notion that word-doggerel in most cases is accompanied by musical doggerel. He may question the "immortality" of this type of expression, as he might question the immortality of its equivalent in the newspaper comic strips, agreeing, meanwhile, that these latter are a

separate art from the art of classical painting, and scarcely call for analysis on the part of serious art critics.

Short Order Immortality

But leaving all this to the jazzists, he may find Panassie's use of the term "immortality" not quite in agreement with some remarks of the translators, who, in their preface, say:

"We can only suggest that one of the basic characteristics of any art which has existed for ten years is that it is *ten years old*. By the time an art is twenty years old, it is ready for the museum, the school and the nursery; by the time it is thirty years old, we may expect to find it material for the newest discovery of the critics."

Leaving out of consideration the reference to the critics—since on the basis of Panassie's own distinctions these should be jazz critics, not music critics—the outsider may wonder what manner of art is referred to, that it can be relegated to the museum, the school and the nursery in such short order. The Fourth Symphony of Sibelius, for instance, is about twenty-five years old. In another decade or two, judging from the progress of the Brahms symphonies, its musical and emotional content may really be understood, irrespective of what has happened in that interval to 'Hold Me Tight.'

OSCAR THOMPSON

Sixty Years—for What?

'My Sixty Years in Show Business,' as told by George Blumenthal to Arthur H. Menkin (New York: Frederick G. Osberg) is of interest chiefly for the light it casts on managerial dealings in the era of Oscar Hammerstein. Mr. Blumenthal, consciously or unconsciously, is more interested in himself than in his subject. On two pages, selected at random, the vertical capital occurs twenty-eight times. There are numerous misstatements such as that giving Hammerstein the credit for the American premiere of 'Cavalleria Rusticana' at his Lenox Lyceum in October, 1891, when the premiere had already occurred on Sept. 9, in Philadelphia by the Hinrichs Opera Company. The Paris exhibition was in 1900 and not 1898, as Mr. Blumenthal states. Lottie Collins had already made 'Ta Ra Ra Boom de Ay' popular in the early 'Nineties and not in 1899 at The Imperial Gardens in 125th St., run by Mr. Blumenthal. Though she may have sung it there, it was not to become popular "in later days." It was dead and buried by 1899 and not resurrected until Hoboken's 'Black Crook' revival a decade ago. There is no such character as "Countess Suzanne" in Mozart's 'The Marriage of Figaro,' though Ganna Walska is credited with singing such a role. Maybe she appeared as *both* the Countess and Susanna, doing a "sister" act.

There is much detail concerning the family quarrels between various Hammersteins and realms about difficulties with Emma Trentini, who was very small beer in grand opera at the Manhattan and only a transitory light in musical comedy.

Probably Mr. Blumenthal had a good time digging up old memories and having them set down for him. They do not make very edifying reading. D.

'Fundamental Vocal Technique'

Although Maurice Conklin, B. M., naively begins his book, 'Fundamental Vocal Technique' (Philadelphia: Dorrance & Co.), "The art of singing cannot be acquired from books," anyone studying his volume with care and intelligence will learn a great deal that may be put to definite use.

There being no exact standard of what good singing really is, outside of the desiderata that it must sound well and be easy to do, one cannot accept wholesale everything that Mr. Conklin has to say. It is obvious, however, that he has made a

SYMPHONY PREPARES SERIES IN BOSTON

Koussevitzky and Mitropoulos to Conduct—Novelties and Soloists Announced

Boston, Oct. 5.—The fifty-sixth season of the Boston Symphony, opening on Oct. 9, appears to be an important one, judging from the recent announcements by Dr. Koussevitzky. The orchestra begins the year 1936-37 with a full slate of activities which include the regular Friday-Saturday series of twenty-four concerts each, the Monday night-Tuesday afternoon series of six concerts each, and the regular Cambridge series of six concerts, instituted by Major Higginson in 1882 to meet the educational needs (at that time) of Harvard University. This series, by the way, has grown to be one of the most popular in the orchestra's curriculum. In addition to these local concerts, the orchestra will again be heard in distant places, including the usual concerts in New York City.

For programs and soloists Dr. Koussevitzky states that the Second, Fourth and Fifth symphonies of Beethoven will be played, as well as this composer's violin concerto with Jascha Heifetz as soloist.

Revivals Promised

Revivals of the 'Faust' Symphony by Liszt, Mahler's Fifth symphony and his 'Song of the Earth' with Maria Ranzow, contralto, and Paul Althouse, tenor, taking the solo parts, are also promised, together with Bruckner's Eighth Symphony. Myra Hess will appear with the orchestra in a performance of Schumann's piano concerto and the seventy-fifth anniversary of MacDowell's birth will be commemorated by the performance of his second piano concerto, played by Howard Goding, a Boston pianist and teacher. With Olga Averino as soprano soloist, the orchestra will perform Debussy's music to d'Annunzio's 'Saint Sebastian,' an item which is by way of being a revival.

A pair of Dvorak works which have not been heard here in years will be the 'cello concerto with Gregor Piatigorsky as soloist and the violin concerto with Ruth Posselt as soloist. Sergei Rachmaninoff will play the piano part in his Rhapsody for piano and orchestra, and Prokofieff will again perform his third piano concerto with the orchestra. Albert Spalding is to give a first performance of Roger Sessions's recently completed violin concerto and a first American performance will be given the new symphony of Shaporin. Good Friday will be signalized by a performance of Bach's 'St. Matthew Passion.'

It will be good news to symphony patrons that Dimitri Mitropoulos, the Athenian conductor, will again take over the baton during Dr. Koussevitzky's mid-season holiday of two weeks.

GRACE MAY STUTSMAN

careful and highly analytical study of the parts of the human anatomy concerned in singing and has done so with far greater understanding than is usually exhibited by voice teachers who rush into print. The book should prove interesting to all who have progressed to the point where they can look back upon their own work with a critical and impersonal eye. (If there be any such!)

Beginners may find it a useful adjunct to good instruction from a good teacher and a touchstone when they are in doubt as to the value of the instruction they are getting from poor teachers. H.



Dear Musical America:

That's an Irishman, said I to myself, said I, when I read your editor's remarks about music criticism in the secondary cities, a few weeks ago. If you don't know what I mean by an Irishman, you need only to recall to yourself one of your own favorite stories—the one about the Irishman who asked whether what he saw before him was a private scrap or one that anybody could get in on. It's no surprise to me, therefore, to find in my mail an assortment of clippings, all bearing in some way on that editorial. One or two seemed rather belligerent. Apparently some of our music reviewers didn't like that word "secondary." What amused me most was that in one instance several pokes were taken at Olin Downes for saying his say. The New York Times critic quoted generously and fairly from the editorial, giving your editor due credit. But in elaborating on the theme to make of it a full-length Sunday article he ran afoul of a confrere in Texas—whereupon the free-for-all was on.

So far as I can see, Downes was in agreement with the editorial. He was sympathetic in his attitude toward the reviewer who finds he cannot write in a smaller city in quite the way he would write in a musical metropolis. He notes that "if the local orchestra is not adjudged the equal of the New York Philharmonic-Symphony, if the local pianist is not acclaimed as at least an incipient Paderewski and the fiddler who played at Mrs. Jones's is mentioned as less than a Kreisler, harsh things are said of the critics." He admits that this kind of reaction is not wholly unknown in the big cities. But in the smaller community, local influences, financial or social, can make trouble, when a reviewer would be unassailable if he wrote on a large paper in a great city. Moreover, observes Downes, the man who writes about music in a small place is likely to be a youngster. A position which demands exceptional balance, tact and experience must be filled by a fledgling. "It can be hard lines for that young man, as also for his readers!" The fledgling's newspaper aspires to a constructive influence in the community. "To be constructive involves being fearless, but to be fearless it is not necessary to fail to grasp the realities and act upon them." The danger is that the beginner in the critical game, in order to show his independence and his courage, will consider all compromise despicable and flay without mercy. "What he needs is a course in

common or dog reporting under a wholly unsympathetic and realistic city editor." When he has learned to adjust himself to the realities, and by tolerance and fair-mindedness has merited the confidence of his readers, he is in a far better position to strike and strike hard in the cause of improvement or extermination.

* * *

But, down in the fair city of Dallas, John Rosenfeld, Jr., regards all this as old-fashioned prattle that only goes to show how far poor, benighted, self-satisfied New York has fallen behind the times. Mr. Downes, avers the Texas commentator in a lengthy article in the Dallas News, is just a decade late in his observations. Back in the early twenties, he informs us, the newspapers of the second and tertiary cities dropped the pulpit-benediction tone and began to report music as a human phenomenon and not as a revelation from on high. The tussle, he continues, was sharp and acrimonious, but quickly settled in favor of the newspaper, its rights and its duties. Mr. Rosenfeld skillfully juggles quotes from both Mr. Downes and your editor, with this coda: "The upshot of these contentions is that the small-town critic should be as patient and tolerant with home talent as he must be with a kindergarten delivery of 'Mary Had a Little Lamb.' We would say that this is only another example of New York's faulty perspective of things provincial."

To tread further with Rosenfeld: "The true difficulty of the inland reviewer is that his tact, tolerance and constructive impulse is not exactly matched by the paying public. The critic usually is far more appreciative of the local symphony, the home recitalists, the annual imported concert course than is the sustaining audience." He contends that the local concertgoer is "deluded by a vicious outgrowth of the provincial inferiority complex." It manifests itself, he says, "in a sort of cultural hoity-toitiness which assumes that nothing good can flourish in the native artistic wilderness."

And then the Dallas reviewer squares off for a whole series of uppercuts at music in New York, speaking of "slovenly and uninspired concerts by Toscanini," "off nights for Metropolitan prima donnas," "seedy backgrounds and perfunctory mise-en-scene," "the non-descript musical debutantes whose recitals are sheer impositions." He draws some more or less specific comparisons in favor of musical events in Dallas, and valiantly asserts that there are at least five pianists in his city who might challenge half the touring piano virtuosos of the day. All this is to back up a contention that criticism in the secondary city should be as severe as it is in the metropolis. "Kindly critical standards, so urgently recommended by Mr. Downes and MUSICAL AMERICA, work to the disadvantage of home talent," argues our dissident. "Tolerance and tact offer no promise of improved provincial music." "The inland music reviewer," he maintains in closing, "must try to write as Mr. Downes does from his eminence, and the performers must try to play and sing as do the subjects of Mr. Downes's essays."

In looking back over Mr. Rosenfeld's article, I find I overlooked something I really should have quoted. It reads: "We can see only one reason why the Dallas Symphony should not be a major orchestra of this continent and that is the belief that it cannot be and need not be." I don't quite know why, but in this connection I find myself thinking about those slovenly performances by Tosca-

SCHERZANDO SKETCHES

By George Hager

No. 12



"Mustard?"

nini. Anyway, I was right about this whole discussion being an Irishman. I'm going to stay out of it.

* * *

Dame Rumor has no more happy hunting ground, I suppose, than any opera house. Preceding the annual press conference at the Metropolitan, she runs around like a lamplighter. I wasn't present at the confabulation held a few days ago, but two of my imps were, and I am told that when Eddie Johnson held court, with the reporters crowding up, grasping whatever reporters grasp on such occasions—I wouldn't want to embarrass any one, you know, though New Year's resolutions were a long way back—many were the little waifs and wasters of supposition and conjecture waiting for the pontifical blessing to make them honest news.

Of course almost everybody present wanted to know if the opera were going to join forces with the proposed Municipal Art Centre, but that's something that will have to wait until the Real Estate Board makes up its mind, the genial Edoardo disclaiming any responsibility on the part of the association. With the dear public so movie-minded, the opera general manager could scarcely hope to avoid questions about some of the stars who have gravitated to Hollywood at the expense of Fortieth Street. I won't mention any names, but last year's Carmen (and I don't mean Castagna any more than I mean Wettergren) has joined the screen brigade. So the Metropolitan is going to have to wait and see how much free time she has.

For the time being, it seems, opera is unable to compete with the films, or perhaps the radio either, when there's a little bread to be buttered on both sides and in the middle. Which reminds me that the decision of the Met to do its opera-in-English hit in the regular season, quite possibly because of what the Spring season revealed as to its box-office appeal, has brought out a new name for Smetana's 'Bartered Bride.' I have heard it called 'The Battered Bride' and 'The Bartered Bride,' but only now 'The Buttered Bread.' To get back to Dame Rumor. She's a sort of a relative of mine, not too distant. And on her say-so I can tell you that one of the three tenors in Stockholm on whom the Metropolitan is casting a wishful eye for future seasons is Yussy Björling. Then there's a young baritone

of the John Forsell order whose name I could give you, but who may have to wait a while since he duplicates rather closely our own baritones, Tibbett, Thomas and Bonelli, not to forget the Australian, John Brownlee, announced as one of this year's importations. If, as there is good reason to believe, the Johnson management plans to bring back the music dramas of Richard Strauss, you can take it from me that the Scandinavians on his roster will come in handy.

* * *

When the Municipal Art Centre plan came to light there was the usual suggestion as to the suitability of a site in Central Park and the usual "not on your life" rejoinder from the park officials. After mulling over for years the objections to putting an opera house in Central Park—the chief one being that the city's open-air recreation spots or breathing spaces are so few and of such limited extent that not one foot of them ought to give up to public buildings—I find myself far from convinced. An almost ideal site for an opera house, I should think, would be just inside the corner of Central Park at 59th Street and Central Park West, looking out on Columbus Circle. Two subways would arrive at the door; a third would be within easy walking distance. The opera house would have an approach, it would look like something, it would dominate the scene. Viewed practically, just what loss would there be to Central Park, if a really beautiful edifice were constructed in this corner? What is to be found there now, that would be seriously missed?—some cement walks, a few benches, nothing much in the way of lawn or parking! Conceivably places to sit could be provided in the vicinity of an opera house, too—Europe has examples in plenty of breathing spaces provided around edifices of the sort. I can't conceive of an opera house, so placed, making any material difference in the public uses of Central Park, except to add to its real utility, in much the same way that the Metropolitan Art Museum adds to that utility, says your

Ossip Gabrilowitsch Dies After Long Illness

Noted Pianist and Conductor Was Fifty-eight—Brought Detroit Symphony to High Level—Had Not Appeared in Public Since March, 1935—Married to Mark Twain's Daughter—Own Orchestra Plays His Requiem

DETROIT, Sept. 20.

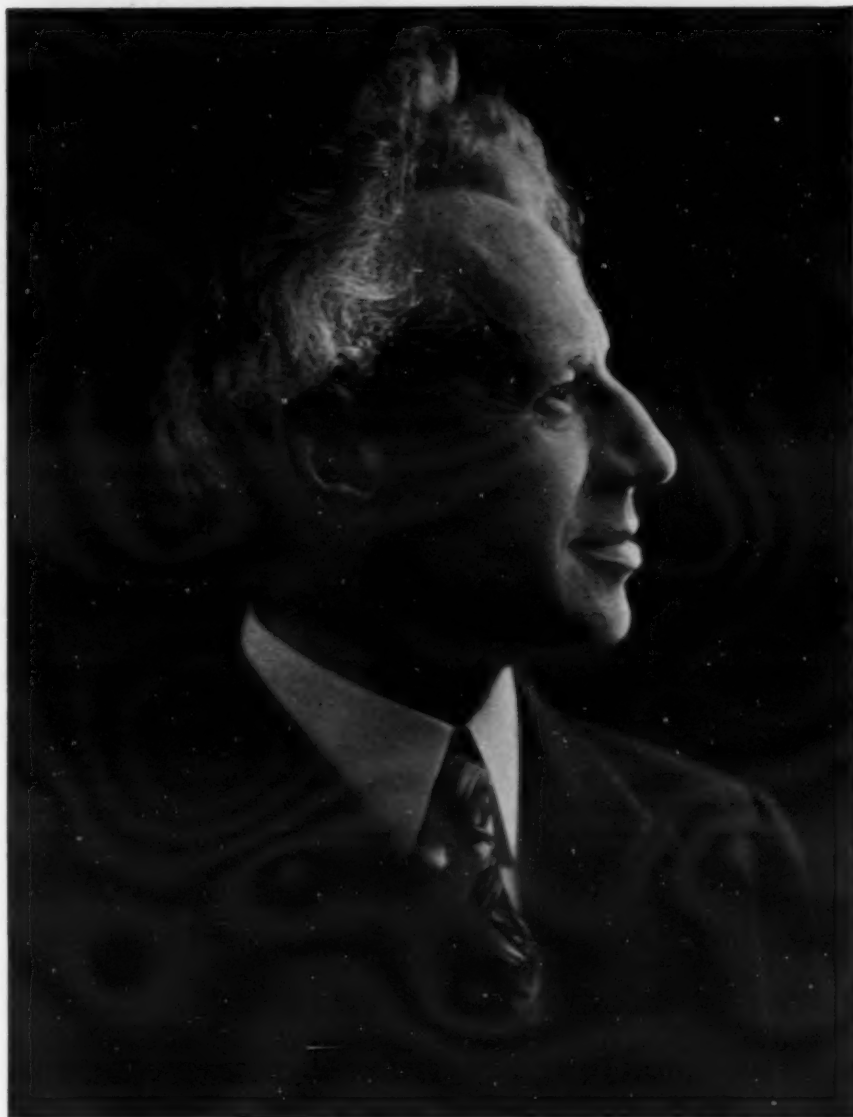
OSSIP Gabrilowitsch, one of the most eminent concert pianists of the day, and conductor of the Detroit Symphony, died at his home here on Sept. 14, after an illness of eighteen months. He was stricken in March of last year, after completing a series of appearances as soloist with the National Orchestral Association under Leon Barzin in New York, illustrating the development of the concerto, and had not appeared in public either as a pianist or conductor since that time.

Born in St. Petersburg, Russia, on Feb. 7, 1878, the son of a lawyer, Gabrilowitsch gave evidence of unusual musical ability while still a very young boy. He had his first lessons with his two older brothers and with Olga Theodorowitz. In 1888, he was sent to the Imperial Conservatory where he studied piano under Anton Rubinstein and theory with Navratil, Liadoff, Glazounoff and Rimsky-Korsakoff. He graduated in 1894, winning the Rubinstein prize, the highest award open to him, and went to Vienna for two years of study under Leschetizky.

In 1896, he made his debut in Berlin, winning immediate favor. Subsequently he toured Europe with great success, being heard in Germany, Austria, France, Russia and England. His first American tour was undertaken in 1900. He made his debut in this country early in November of that year, and was then acclaimed as one of the most important pianists of the rising generation. Appearances in a tour of the principal cities were equally successful. He returned to America in 1906 and 1909.

Marries Mark Twain's Daughter

During one of his visits to Vienna he met Clara Clemens, the daughter of Mark Twain, who was studying singing in the Austrian capital. They were married at the home of her father at West Redding, Conn., on Oct. 6, 1909, and the following year went to Munich where they made their home and where Gabrilowitsch was conductor of the Konzertverein. They remained in Munich until 1914, when they returned to the United States, Gabrilowitsch taking out his first papers the same



OSSIP GABRILOWITSCH

Frank Scott Clark

year and becoming an American citizen in 1921.

As early as 1905, he had become interested in orchestral conducting and had taken a course under Nikisch. He also spent some time in composition and published a number of works. When, in 1917, he devoted himself more seriously to conducting, he gave up composition, saying that he might work at two jobs but not at three.

In 1918, he became "musical director" (he is said to have disliked the term "conductor") of the Detroit Symphony, which, although it had been in existence for several years, had not achieved much importance. He quickly raised it to the posi-

tion of one of the major symphonic bodies of the country. Orchestra Hall was built the following year.

Although his duties in Detroit claimed much of his time, he continued to appear as a pianist both in recital and with orchestra, being granted an annual leave of absence for the purpose. He also traveled with the orchestra, making important appearances both as conductor and piano soloist in various parts of the country. He gave joint recitals with his wife, sometimes acting as her accompanist in recitals, both in this country and in Europe.

Regarded as one of his most notable achievements was the presentation in 1928 of Bach's 'St. Matthew's Passion' in New

York with 300 instrumentalists and singers brought specially from Detroit, an event which is still discussed because of its controversial aspects and its impressiveness.

As a guest conductor he was heard with the more important orchestras in various American and European cities. In 1929, he was acclaimed for his rendition of Strauss's tone poem, 'Don Juan,' in Berlin. When Arturo Toscanini refused to lead the Fascist hymn, 'Giovanezza,' in Milan in 1931, Gabrilowitsch supported the great Italian conductor and himself canceled an engagement at La Scala. In 1933, when, owing to the depression, the continuation of the Detroit Symphony was imperiled, he voluntarily served an entire season without salary and also forbade any public notice being taken of the fact. The personnel of the orchestra, however, at the end of the season, presented him with a gold watch in acknowledgment of his generosity.

Gabrilowitsch occupied a more or less unique position as a solo pianist, concerning himself more with the poetic aspects of his art than the purely technical and dynamic features which are so widely stressed at the present time. Few rival pianists have been able to begin a recital at the top of their ability as he was, never needing to "work into" a program. Although a staunch admirer and exponent of the music of the classical composers, it is, perhaps, as an interpreter of Chopin and more especially of Schumann that he was particularly admired. He was an admirable ensemble player and his joint recitals with Harold Bauer and sonata recitals with Albert Spalding were of high excellence.

Besides his wife and daughter, Nina, who was born in 1913, he is survived by a sister, Pauline, a resident of Paris, and by a brother, Philip, who lives in Italy.

Memorial Broadcast for Conductor

As a tribute to the memory of Ossip Gabrilowitsch, many friends and business and musical associates of the late pianist-conductor heard a broadcast in the New York studios of NBC on the evening of Sept. 17. Harold Bauer, a close personal friend and artistic colleague, made a short speech. Paul Althouse, tenor of the Metropolitan, sang Mr. Gabrilowitsch's 'Good-bye,' and Oswald Mazucchi, 'cellist, played his 'Elegie.' The NBC Symphony under Dr. Frank Black, was heard in the second movement of Tchaikovsky's Fourth Symphony and the finale from the 'Pathétique.'

Plans Gabrilowitsch Award

The National Orchestral Association, New York, with which Ossip Gabrilowitsch appeared in a concerto series before the beginning of his fatal illness, has announced the receipt of a sum of money to found a Gabrilowitsch Memorial Scholarship for an instrumentalist to be chosen by the association. The committee to receive further donations includes Richard Aldrich, Walter Damrosch, Harry Harkness Flagler, Albert Spalding, Theodore Steinway, Bruno Walter, Felix Warburg and Allen Wardwell.

Musicians Pay Tribute at Impressive Funeral Services in Detroit

DETROIT, Oct. 5.—Ossip Gabrilowitsch's public funeral, held Wednesday, Sept. 16, at Orchestra Hall, the scene of some of the greatest triumphs of the master musician, was marked by simplicity and beauty.

The awe-inspiring magnificence of the setting was something to remember for all time. The body of the world famous musician rested in a closed bronze coffin in the raised orchestra pit. It was covered by a blanket of red roses. Bouquets, huge baskets and sprays reached from one end of the stage to the other.

On the stage was the Detroit Symphony. Fifteen hundred mourners, representative of all Detroit, sat motionless.

For more than an hour before the beginning of the services at 2:30 p. m., there had been an almost complete silence, broken only by the soft tones of an organ at which sat Frank Wrigley. The orchestra mem-

bers tip-toed in at 2:15 p. m., followed shortly afterward by the Rev. S. S. Marquis, rector of Christ Church, Cranbrook, and Victor Kolar, associate director of the symphony.

As Mr. Gabrilowitsch had wished, the orchestra played Schubert's 'Unfinished' Symphony and the 'Liebestod,' from 'Tristan und Isolde.'

Only the simple Episcopal funeral service was voiced. There were no eulogies. They were not needed. The man's personality and work were enough. They were near the heart of everyone present. They would be remembered. Throughout the services a great emotional tension could be felt. It found its way into the playing of the orchestra, into Mr. Kolar's conducting, into Dr. Marquis's sermon and even into the breathing of those who listened. Mrs. Gabrilowitsch and Nina, the daughter,

did not attend the services. Box A, the family's official box, was draped with a blanket of white flowers and greens.

At the completion of the services there was no move to leave. Nearly everyone made his way to the coffin, filing by slowly to pay last respects to one whose contribution to mankind had been of the finest. Groups lingered on the street, talking in hushed tones.

Immediately after the service the body was taken to the railroad station and sent to Elmira, N. Y., where, after a brief family service the next day at the home of Mrs. Gabrilowitsch's relatives, it was placed in the family plot to rest forever beside that of Samuel Clemens, known universally as Mark Twain. Mrs. Gabrilowitsch is a daughter of the noted author and humorist.

HERMAN WISE

Lake Placid Club Sponsors Music Contest

LAKE PLACID, Oct. 5.—The Lake Placid Club will hold a nation-wide music contest with two prizes totaling \$1,500, in co-operation with its education foundation. The first prize of \$1,000 will be awarded for the best original chamber-music work. For the best choral work for mixed voices, the prize will be \$500. The contest is open to American composers.

The chamber music contest, of which Mrs. Edgar Stillman Kelley is chairman, closes on March 30. The choral contest, of which John Warren Erb is chairman, closes on Feb. 15.



Hector Berlioz, About 1863. A Lithograph by Fuhn, from a Photograph by Pierre Petit

WRITING on Liszt in the *Musical Quarterly*, Paul Bekker remarked:

In spite of all opposition, we continue in our desire to know Liszt's music better. This fact should prove that there must reside in this music some peculiar power, something that all the criticism in the world could neither discover nor kill.

This is equally true of Berlioz, and we are constantly being reminded of it. His music is as much an apple of discord today as it was in his own time, and the attitude of criticism to it is exactly the same as at the start. Champions and censors are hard at work, neither side gaining or losing any ground to speak of, and each side proclaiming that the other side hasn't got a leg to stand on. It is impossible to explain why, whereas many sensitive and experienced judges regard Berlioz as a composer of first magnitude (some of them proclaiming him worthy of ranking with Beethoven and Wagner), as many others object to his music strongly and on many counts. Maybe an indirect method may help to throw light on this knotty question.

Berlioz's champions have realized that it is no good countering assertions to the effect that his melody, harmony, form, and so on, are unsatisfactory with mere assertions to the contrary. So, a number of them, carrying the war into the enemy camp, are trying to show that nothing but blind prejudice can account for such views. They allege that the censors fail to understand Berlioz's music because it is unlike any other; because the censors are creatures of habit and believers in academic conventions, incapable of coming to terms with Berlioz's long, asymmetrical melodies and unconventional harmonies; or because they will persist in judging his fundamentally orchestral music from the piano transcriptions.

Imitators Cheapen Methods

Less elementary pleas are that the originality and effectiveness of his music would be better realized had his methods not been cheapened by hosts of imitators; that too much attention paid to the programs and labels of his instrumental works prevents critics from hearing them as music; and, lastly, that his music is often rendered unintelligible by unjustifiable alterations, wrong phrasing, wrong tempi, and so on. It is said (quite truly, alas!) that in most

current editions, his original instrumentation has not been preserved, nuances are changed, and even notes are altered. Arguments of this last order are quite sound in principle, and should be examined, point by point, with the greatest care. This cannot be done within the limits of a general article. What can be said is that the champions fail to make clear why obstacles which they themselves surmount so easily should be regarded as insuperable to the censors. For the same reason, not one of their other arguments will stand investigation. The sorry picture they draw fades away as soon as we hold a light to it. The ranks of the non-Berliozians, for instance, comprise music-lovers who enjoy Debussy, Moussorgsky, Bartok, Stravinsky, and Berg. Is it likely that they should find insuperable obstacles in Berlioz's unconventionalities? Would it be reasonable to allege that any competent listener ever thought of 'Pelléas et Mélisande' or 'Wozzeck' in terms of piano music?

Nobody ever dreams of saying that the effectiveness of great classical music has been lessened by the practice of generations of imitators inflicting upon us pools of flat, stagnant water derived from the live fount of Mozart, Beethoven, Schubert, or Chopin. Many of the non-Berliozians hold no brief against program music. They are quite capable of listening to the tone-poems of Liszt, or Strauss, or the Russians, as the case may be, without ever being sidetracked by their programs. In short, all that we are given turns out to be mere special pleading, which fails to explain why critics who are unprejudiced, sensitive, and alert enough when dealing with other music should be suspected of bias and blindness as soon as Berlioz is concerned.

Musical Sense "One-sided"

So, if we wish to account for the persistence of the opposition to Berlioz, the only thing to do is to look elsewhere. We might do worse than begin by considering the peculiarities of his own musical nature, as revealed in both his music and his writings. This will show that his musical sense was remarkably acute, and ever active, but singularly one-sided, and often at cross-purposes with his live visions and ambitions.

D. N. Ferguson, in his 'History of Musical Thought,' aptly remarks: "Music spoke to him with a clarity almost verbal. His interest in purely musical ideas, correspondingly, was slighter than is usual." It would perhaps be more accurate to say that however great his interest in purely musical ideas may have been, he suffered from a good many inhibitions. He instinctively recoiled from musical dissonances, modulations, and chromatic harmonies generally.

A good deal of that which was part and parcel of the music of the past and of his own time was a sealed book to him. Even Beethoven's music, which he worshipped, contained much with which he could not come to terms. He was loud and relevant in his praise of the C Minor and the Choral symphonies, but remained bewildered by quite simple things in the finale of the Eighth, such as "harsh passing notes which theory may explain, but which are bound to be more or less painful to musical ears."

This means that he was, by nature, incapable of assimilating certain perfectly normal constituents of musical discourse;

and so, his own idiom remained deprived of many elements which might have been particularly valuable to him in his quest for color, expression, and dramatic intensity. He was all the more inclined to pin his faith upon those elements which he could use naturally, and maybe "to credit them," as one of his critics puts it, "with more eloquence than their intrinsic quality justified."

As soon as "music had spoken to him"—as soon as he had conceived a musical idea—the matter was settled in his mind. His own statements as to the speed at which he composed have often been adduced as proofs of genuine inspiration. They might no less plausibly be adduced to support the view that he was uncritical, too easily satisfied. The only wise course is to leave this particular piece of evidence unused—especially as we have no means of checking it.

'Les Troyens' Significant

More significant, I think, is the method he follows in his opera, 'Les Troyens.' Practically the whole action takes place behind the stage, and on the stage we have little but narratives, or characters expressing their feelings. But to Berlioz, the events he described were vivid realities. The music they suggested to him was also a reality, no less vivid, self-sufficient. He probably never asked himself whether it would speak less vividly to others. In his mind, it stood against a rich background to which it owed not only its lights and shades, but its very vitality.

The ultimate consequence is that unless we are capable of seeing Berlioz's music exactly as he saw it, we may fail to be impressed by it. We must identify ourselves with him, and always take his personality into account. He never achieves that kind of impersonality which is the hall-mark of the greatest, and also the most personal, artistic achievements. We can listen to Mozart, Beethoven, Wagner, Moussorgsky, and Verdi without feeling the personality of the composer forcing itself upon us at every step. Berlioz's music, on the contrary, is ever inviting us to feel as he felt, to be thrilled by that which thrilled him. It often succeeds in carrying conviction. The champions aver that it should always do so.

Is this a foregone conclusion? We are often told that unless we see a composer's music as he himself saw it, we are incapable of judging it sanely. This is only a half-truth, stated in terms that amount to a travesty. The following remarks of Mr. R. A. Scott-James (in 'The Makings of Literature,' London, 1928) show the matter in its true light:

The critic must understand, reconstruct what the artist has seen, said, or attempted to say, putting himself as nearly as possible where the artist stands. But his appreciation involves an active reconstruction of all that the artist has done, and at times must turn into a positive construction of his own, in which he begins to go his separate way.

Perpetual Tilting-Ground

What happens with Berlioz is that, for the reasons—perfectly normal ones—outlined above, the number of those who, after following him up to a point, feel compelled to go their separate way, is far greater than in the case of any other composer whose music has won equally wide respect and given us convincing proof of vitality. His works, in all likelihood, will provide a tilting-ground for generations to come, and perhaps forever—exactly as those of Liszt, and also, it would seem, those of Mahler and Bruckner. His admirers, no doubt, will regard this state of things as scandalous. Others, considering the matter "from the point of view of Sirus" (as Renan recommends that we all should do) will come to the conclusion that it was unavoidable, and that more than

By
M. D. CALVOCORESSI



A Caricature of Berlioz by Benjamin

one useful lesson can be derived from it.

It is not altogether to the bad that the repertory of the music whose claim to our keenest and most persistent attention no sensible musician would dream of denying, should include a few works on which no settled, orthodox opinion exists—works for the appreciation of which listeners and students are compelled to puzzle out matters for themselves, relying on their own resources from start to finish, and on the subject of which it is impossible to adopt the smug "I-like-all-good-music" attitude.

CHAMBER MUSIC SERIES FOR SCHOLARSHIP FUND

Lange to Conduct Five Benefit Concerts
for Bennington College
in Town Hall

The second season of the Bennington College series will open on Nov. 9 at Town Hall. Given by Hans Lange, who will conduct the New York Philharmonic-Symphony Chamber Orchestra in a benefit series for the scholarship fund of Bennington College, the programs will be heard on five Monday evenings, the other four dates being Dec. 7, Jan. 4, Feb. 1 and March 1. These will probably be Mr. Lange's only appearances in New York this season as he has been engaged as associate conductor of the Chicago Symphony.

For these five programs he will draw upon the largely untouched library of music written for the chamber orchestra. Among the composers whose works will be played are Johann Christian Bach, Carl Philipp Emanuel Bach, Wilhelm Friedemann Bach, Johann Sebastian Bach, Mozart, Beethoven, Haydn, Handel, Schubert, and among the moderns, Milhaud, Hindemith, Holst, Honegger, Busoni, and Casella-Scarlatti.

Others of particular interest are Dittersdorf, Orlando Gibbons, Gabrielli, Tartini, Frescobaldi, Corelli, Telemann and Frederick the Great. Mr. Lange is also planning to include a number of old and new American works.

FEDERATION HEADS TO MEET IN DALLAS

Music Clubs' Directors Will Discuss Plans for April Louisville Biennial

DALLAS, TEX., Oct. 5.—Plans for the biennial convention of the National Federation of Music Clubs, to be held April 23-29 in Louisville, will be one of the principal topics of discussion at the fall meeting of the board of directors to be held on Oct. 15 to 18 at the Adolphus Hotel here. Mrs. John Alexander Jardine of Fargo, N. D., president of the federation, will preside.

Practically every phase of musical life will be discussed by men and women representative in the music world coming from all parts of the country. Among the most important topics will be 'The Importance of Financial Se-

curity in the Program for a Greater Musical America'; 'Music and the Government,' including the proposal of the federation for the establishment of a Department of Fine Arts with a Secretary in the Cabinet; and 'Music and Education.'

Varied Social Events

Social events in connection with the meeting will include a musical and tea at the Southern Methodist University on Oct. 15; the federation banquet in the roof garden of the Adolphus with Mrs. James L. Price as general chairman and Mrs. John F. Lyons as toastmaster on the 16th; a buffet supper at the Chrysler pent-house on the Centennial grounds on the 17th, by courtesy of the Chrysler Motor Company, with the Dallas Federation of Music Clubs as hostess; and a drive about Dallas followed by a tea at Miss Hockaday's School for Girls on the 18th.

The principal musical events will be a Choir Festival under the auspices of the Texas Federation of Music Clubs with Carl Wiesemann as director on Oct. 17 at the Centennial grounds, followed by the historical pageant, 'Cavalcade of Texas,' and a concert by a Negro Festival Chorus of 1,000 singers at the same place on Oct. 18.

Local chairmen for the Dallas meeting are: Mrs. Fred Austin, chairman of transportation; Mrs. John M. Boyd, chairman of courtesy and social committee; Mrs. J. L. Price (past president of the Texas Federation), general chairman of banquet, and Mrs. Bard Paul, president of Dallas Federation of Music Clubs, as general chairman of attendance.

MUSIC CLUBS PLAN A FEDERATION DAY

New York Organizations to Conduct All-day Forum on October 30

The New York Federation of Music Clubs will observe Federation Day in New York City, with an all-day session, at the Hotel Astor on Oct. 30. The observation of this day, originated by the newly elected president, Mrs. John McClure Chase, will probably be featured in other regions of the state on the same date.

A Forum will be held at 10:30 A.M. conducted by Dr. John Warren Erb, chairman of education. The key note of the Forum is 'The Place of Music in the Modern Era.' Henry Drinker, attorney of Philadelphia, will talk on Amateur Music; the composer's viewpoint will be presented by Dr. Edgar Stillman Kelley; Dr. Ernest G. Hesser, chairman of education at New York University will have as his topic, 'Public School Music' and Olga Samaroff Stokowski will present her ideas on institutional work.

Mrs. J. A. Jardine a Guest

Mrs. Edgar Stillman Kelley will preside at the one o'clock luncheon and among the guests of honor will be Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, and Edna Marione-Springer and Etta Hamilton Morris, both past presidents of the New York Federation of Music Clubs. The speakers of the day will also be honor guests. A musical program will follow the luncheon with Florence Otis as chairman.

The evening program will be held

in the Church House of the Middle Collegiate Church when the Junior Choir of the church will present 'Dawn Boy' by Rasbach, with costumes, lights and scenery. Herbert Stavelly Sammond, chairman of music in Religious Education, will have charge of this program. Grace Leeds Darnell is the Junior Choir chairman.

Hans Lange Appointed Associate Conductor of Chicago Symphony



Hans Lange

Hans Lange, for five years a conductor of the New York Philharmonic-Symphony, has been appointed associate conductor of the Chicago Symphony, succeeding Eric Delamarter. Mr. Lange, who will assume his duties at the beginning of the orchestra's season on Oct. 15, will also be conductor of the Chicago Civic Orchestra, a training school for orchestra players.

Already known to Chicagoans through his Ravinia Park engagements during the summer, he will appear in all of the symphony series in Chicago and also in the Milwaukee series. Mr. Lange became a member of the New York Philharmonic-Symphony in 1923 and soon afterward became a regular conductor of that organization. He will continue to lead the Philharmonic-Symphony chamber concerts in New York.

TO RESUME MAY FESTIVAL

Northwestern University Sponsors Revival at Evanston

CHICAGO, Oct. 5.—The music festivals held each May in Evanston which were discontinued in 1932 after twenty-four years of existence, have been revived. The first of the new series will be given in Evanston next May under the auspices of the Northwestern University Festival Association.

Plans recently completed by a group of trustees of the University and several Chicago and North Shore patrons of music who make up the new organization, call for three evening performances and a Saturday afternoon children's festival. Dr. Frederick Stock, conductor of the Chicago Symphony, will be musical director. He will have as assistant conductors, Acting Dean John W. Beatty of the Northwestern University Music School, and Glenn Cliff Bainum. In addition there will be a festival chorus of 1,500 composed of North Shore singers and students in the Music School and the Northwestern University's A Cappella Choir.

MILWAUKEE SUMMER OPERA SERIES ENDS

Three Light Operas Conclude Season—Symphony Led by Jerzy Bojanowski

MILWAUKEE, Oct. 5.—The third season of out-door summer opera given by the International Opera Chorus during July and August in the Humboldt Park Shell was most successful. Victor Herbert's 'The Red Mill' opened the season on July 8 before an audience of 35,000. They were repaid by a performance which would have done credit to professional players. The second work, Friml's 'Katinka,' was given on the lakefront in connection with the Milwaukee Mid-Summer Festival, before 100,000. The third and final opera was Herbert's 'The Fortune Teller' given on Aug. 11 in the Humboldt Park Shell. Local soloists appearing were Charlotte Piasecki, Rose Marie Kahn, Camilla Reszczunski, Sybil Nowak, Virginia Sprague, Carol Brenner; James Barr, Howell Powell, John Mueller, Edward Kohn and Bruce Miller. Directing the International Opera Chorus in its performances are Lorna Hooper Warfield, music; Charles Berenger, dramatics; Alexander Barr, business manager; and Elsie Jorgenson, costumes. Milton Rusch conducted the orchestra.

The Milwaukee Symphony gave a concert on Aug. 19 in the Shell, with Jerzy Bojanowski as conductor. An audience estimated at 9,000 gathered to hear the program. Again Mr. Bojanowski proved himself an inspired conductor as well as a comprehending musician. The orchestra was responsive and the entire program was intelligently played. The program included works by Glinka, the American composer, La Violette; Liszt, Moussorgsky, Wagner, Albeniz, Johann Strauss and Moniuszke the Pole. The last named was represented by the mazurka from his opera 'The Haunted Castle.'

Events of New Season

Events scheduled for the Civic Concert Association during the 1936-37 season include the Jooss European Ballet, Efrem Zimbalist, violinist; Marian Anderson, contralto; the Barre-Salzedo-Britt trio, Artur Schnabel, pianist, and Ezio Pinza, bass.

The MacDowell Club will open its twenty-seventh season on Oct. 27. Mrs. Diefenthaler, chairman of the program committee, lists an interesting series of morning musicals to be held at the Milwaukee Art Institute. They include: Development of Music in Italy, Development of German Music, a Mozart program in costume, an ensemble program, Mendelssohn program, students program, The MacDowell Orchestra, MacDowell Singers and Contemporary.

ANNA R. ROBINSON

Flagstad Returns for American Season

Arriving on the Normandie on Sept. 28 after a European summer spent partly in vacation, partly in concert and opera appearances, Kirsten Flagstad began her American season with a concert in Montreal on Oct. 5. Other concerts will occupy her until the San Francisco Opera season, after which she will return to the Metropolitan Opera. She confirmed the fact that she will sing Senta in the Metropolitan's 'Flying Dutchman,' and denied reports that she was to become an American citizen.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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SAN CARLO BEGINS TOUR IN MONTREAL

Twenty-seventh Annual Trans-continental Trip Starts— New Singers Added

The twenty-seventh annual trans-continental tour of the San Carlo Opera Company, Fortune Gallo, director, was inaugurated on Sept. 17 at the Imperial Theatre in Montreal with a performance of 'Cavalleria Rusticana' and 'Pagliacci.'

A partial list of the cities which have already booked the San Carlo company is as follows: Montreal, Ottawa, Toronto, Chicago, Milwaukee, Minneapolis, St. Paul, Sioux Falls, Sioux City, Omaha, Des Moines, Davenport, Cedar Rapids, Indianapolis, Detroit, Pittsburgh, Cleveland, Syracuse, Utica, Boston, Providence, New York, Philadelphia, Richmond, Nashville, Atlanta, Jackson, Shreveport, New Orleans, Miami, Tampa, Daytona Beach, St. Petersburg, Houston, Dallas, San Antonio, El Paso, Phoenix, San Diego, Los Angeles, Pasadena, Long Beach, San José, San Francisco, Sacramento, Portland, Seattle, Vancouver, Victoria, Spokane, Salt Lake City, Laramie, Denver, Lincoln, Wichita, Topeka, Kansas City, St. Louis, Dayton, Columbus, Akron, Washington and Newark.

Carlo Peroni, who has been associated with the San Carlo forces for some years, will again conduct the augmented orchestra. Following is the roster of the principal singers: sopranos, Bianca Saroya, Anna Leskaya, Lucille Meusel, Hizi Koyke, Charlotte Symons, Philine Falco; mezzo-sopranos: Coe Glade, Stella Lenci, Florence Wylde, Charlotte Bruno; tenors, Aroldo Lindi, Dimitri Onofrei, Kenneth Sakos, Rolfe Gerard, Francesco Curci; baritones: Thomas Mostyn, Mario Valle, Stefan Kozakevich, Egidio, Morelato; basses: Harold Kravitt, Natale Cervi, Fausto Bozza. Lydia Arlova and Lucien Prideaux are the premier Ballerina and maitre de ballet respectively. Luigi Raybaut is stage director.

Much interest is evinced in the statement that this season Mr. Gallo will sponsor the cause of opera in English by including three of them in his repertoire, namely, 'Martha,' 'Barber of Seville' and 'Hänsel und Gretel.' The balance of the offerings consists of 'Lohengrin' and 'Tannhäuser' in German, 'Faust' and 'Carmen' in French, and 'Traviata,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Bohème,' 'Aida,' 'Butterfly,' 'Trovatore' and 'Lucia di Lammermoor' in Italian.

Winthrop Sargeant New Critic for New York American

Winthrop Sargeant, formerly in the music department of the Brooklyn Eagle, recently was appointed music critic for the New York American, succeeding Leonard Liebbling, effective with the current season. Mr. Sargeant, well known as a writer on musical subjects and also as a violinist and teacher, was at one time associated with the editorial department of MUSICAL AMERICA.

Aniceta Shea Heard with Boston Symphony at Pop Concert

Aniceta Shea, soprano, winner of the Naumburg Foundation Prize last season, has numbered among her summer activities an appearance with the Boston Symphony at one of the Pop concerts under Arthur Fiedler. On Sept. 19 she gave a musicale at the home of Mrs.

Nicholas Brown in Newport, R. I., accompanied by Ernő Balogh; and on the 24th she appeared at the Newport home of Mr. and Mrs. Michael Van Beuren. After a concert in Fairfield, Conn., on the 26th she returned to New York to begin a busy winter schedule.

RACHMANINOFF FESTIVAL IN MANCHESTER, ENGLAND

Composer-Pianist Will Take Part in Fete—Will Arrive in U. S. This Month

MANCHESTER, ENGLAND, Oct. 1.—A special Rachmaninoff festival will be held here during the week of Oct. 12 as part of the annual music festival. Rachmaninoff will be present and will play the piano part in his own Rhapsodie for Piano with Orchestra under Sir Henry Wood.

Another feature will be the performance of 'The Bells,' to be presented with soloists and a large chorus supplementing the orchestra.

Rachmaninoff will sail for the United States on the Queen Mary on Oct. 28, arriving in time to attend the premiere of his new Symphony No. 3 by Leopold Stokowski and the Philadelphia Orchestra in Philadelphia on Nov. 6. His concert tour, which is one of the heaviest he has undertaken in recent years, is scheduled to open in Syracuse on Nov. 19.

PEABODY PLANS SERIES

Baltimore Conservatory Recital Series Lists Varied Artists

BALTIMORE, MD., Oct. 5.—A number of artists who will appear during the coming season in the Friday afternoon artist recitals at the Peabody Conservatory, Otto Ortmann, director, have already been announced. They include Harold Bauer, pianist; Emanuel Feuermann, 'cellist; Joseph Szigeti and Nathan Milstein, violinists; Florence Easton, soprano; and Charles Kullmann, tenor.

The Pro Arte and the Kolisch quartets will be heard in chamber music programs, and arrangements are being made to have the Pro Arte group play a number of special programs with Olga Averino, soprano, as soloist.

MANY ATTRACTIONS FOR COPENHAGEN

COPENHAGEN, Oct. 1.

THE extended and richly variegated concert course arranged for the city by the Wilhelm Hansen Musik-Forlag this season began on Sept. 14 with a performance by the American saxophonist, Benny Carter, and Kai Ewans's orchestra in the big hall of the Odd Fellow Palace.

Among numerous ensemble groups to be heard during the season will be the Louis Jensen, the Budapest, the Léner, the Gerhard Rafn, the Carlo Andersen and the Manhattan string quartets; an orchestra conducted by Emil Reesen assisted by Rena Piffier and Volmer Sörensen; the Academy Orchestra, conducted by Meyer Radon; the Royal Orchestra under Egisto Tango, and again under Erich Kleiber; Edwin Fischer and his Chamber Orchestra; the Trio Gergard Ranf-Paulus Bache-Walter Meyer Radon; the Trio Esther Vagning-Chr. Esbensen-Otto Lützhöft and the Comedian Harmonists.

Violinists will be Toscha Seidel, Ibo-lyka Zilzer, Ginette Neveu, Moriz Fromberg, Giovanni Bagarotti, Emil Telmany and Victor Spiwaroff.

Pianists will include Einar Johansen, Johanne Stockmarr, Arthur Rubinstein, Gerda Nebelong, Karl Heintz Tauber, France Ellegaard, August Hyllested, Ignaz Friedman, Volmer Sörensen, Artur Schnabel, Asta Reisinger, Galina Werschenskaya, Myra Hess, Palle Andersen, Poldi Mildner, Westrell, Hans Hammer, Eric Schmidt, Cyril Smith, Victor Schiöler, Ida Kiaerskou, Herta Björvig, Taubert Metzmacher, Helen Liebe, Edi Laider, Else Jena, Helga Weeke, Edith Dam, Signe Wernhagen.

Many Music Events for Newark

NEWARK, Oct. 5.—Under the management of Joseph A. Fuerstman, a Master Pianist series including Rudolf Serkin, Ignaz Friedman, José Iturbi, Harold Bauer and Artur Schnabel will be given at the Mosque Theatre. Other events include the appearance of the Monte Carlo Ballet Russe, The Don Cossacks, Trudi Schoop and her Ballet, Jascha Heifetz, Marion Anderson, the Russian Cathedral Choir, Ruth Slenczynski, the Budapest University Chorus, Nina Martini and Joseph Szigeti.



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Other attractions will be Mrs. Ingeborg Schleiss David, cantatrice; Gudrun Felsing, recitatrice; Chayele Grober, actress; Volmer Sörensen, pianist, and Holger-Gilbert Jespersen, flutist, in joint recital; Edward Rechlin and Julius Foss, organists.

The Thursday concerts of the broadcasting station began on Sept. 24, the popular concerts are to begin on Oct. 11.

Schola Cantorum Projects Carnegie Hall Concerts

The Schola Cantorum of New York, Hugh Ross, conductor, will give two concerts at Carnegie Hall in January and March. In January the chorus will present, for the first time in America, Malipiero's opera, 'Julius Caesar,' based on Shakespeare's drama. The concert form of the work as it is to be produced by the Schola Cantorum has been especially arranged by Mr. Malipiero for this performance. The March concert will be given over to the Bach 'St. John Passion.'

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Opera and Screen Stars Foregather in Hollywood at a Party Given by Grace Moore for Rosa Ponselle. Left to Right: Gloria Swanson, Gladys Swarthout, Miss Moore and Miss Ponselle

CHICAGO OPERA PLANS COMPLETED



Engaged for Chicago's Opera: Betty Jaynes, Lucia Diano, Janice Porter

(Continued from page 3)

and other continental theatres. He will sing French and German roles in Chicago.

After five years' absence, Maria Clausens, contralto, will return to the troupe to sing in a revival of 'Louise,' with Helen Jepson and Joseph Bentonelli. The complete personnel of the company for the coming season will be as follows:

Sopranos: Josephine Antoine, Hilda Burke, Vivian Della Chiesa, Lucia Diano, Lola Fletcher, Lila May Flynn, Helen Jepson, Jane King, Marjorie Lawrence, Anna Leskaya, Edith Mason, Ruth Mills, Myra Manning, Hilda Ohlin, Lily Pons, Elisabeth Rethberg, Rosa Raisa, Frieda Savini, Betty Jaynes.

Mezzos and contraltos: Alice Mary Baenziger, Mari Barova, Helen Bartush, Maria Claessens, Elizabeth Brown, Eleanor La Mance, Janice Porter, Maria Matyas, Sonia Sharnova, Gertrud Wettergren.

Tenors: Joseph Bentonelli, Giuseppe Cavadore, Carlo Hatvany, William Martin, Giovanni Martinelli, Lauritz Melchior, John Pane-Gasser, Tito Schipa, Armand Tokatyan.

Baritones: Stephano Ballarin, Richard Bonelli, George Cehanovsky, Wilfred Engleman, Fred-

erick Jencks, Carlo Morelli, Giacomo Rimm, Lawrence Tibbett, John Charles Thomas, Friedrich Schorr.

Basses: Chase Baromeo, Emanuel List, Mark Love, Teodor Lovich, Pompilio Malatesta, Ezio Pinza, Nino Ruisi, Louis D'Angelo, Julius Huehn, Léon Rothier.

Conductors: Richard Hageman, Anatol Dorati, Louis Hasselmans, Roberto Moranzoni, Henry Weber.

Rudolph Ganz will appear as guest conductor. Assistant conductors will be Leo Kopp, Angelo Canarutto and Giacomo Spadoni. Dino Bigalli will be chorus master.

The repertoire for the season, besides 'Jack and the Beanstalk,' and revivals of 'Louise' and 'Lakmé,' will be:

'Thais,' 'Carmen,' 'Manon,' 'Mignon,' 'La Juive,' 'Faust,' 'Samson and Delilah,' 'Mefistofele,' 'Traviata,' 'Aida,' 'Rigoletto,' 'Butterfly,' 'Otello,' 'Bohème,' 'Lucia Di Lammermoor,' 'Cavalleria Rusticana,' 'Barber of Seville,' 'La Fiamma,' 'Martha,' 'Lohengrin,' 'Die Walküre.'

Two works will be given in English: 'The Bartered Bride' and 'Gianni Schicchi,' the latter for the first time in English in Chicago.

COAST'S LYRIC SEASON IS READY

SAN FRANCISCO, Oct. 5.

A SUBSCRIPTION season of eleven performances, a series of three popular Saturday nights and two repeat performances make up the 1936 season of the San Francisco Opera Association, which opens on Oct. 30 and closes on Nov. 22.

The inclusion of the popular series in the season establishes a precedent here. It marks the first time the company has appeared in operas at popular prices. In cast, production, orchestra and every item of presentation, the performances will be comparable to those of the subscription season.

The popular season has met full approval at the box-office. When tickets for single performance seats were put on sale two months before the season opened there were only a limited number of top price seats available. All others had been sold by the series. The

regular subscription season was entirely sold out by the season more than three months before the opening date.

The season this year lists fifteen operas for the sixteen performances, one more than in any previous season. Seven of the fifteen are works well established in the repertoire, seven have had place in but one previous season, and one, 'The Marriage of Figaro,' will be sung by the company for the first time.

Gaetano Merola, Richard Lert, Genaro Papi, Fritz Reiner and Karl Riedel will be the conductors. Armando Agnini and Adolph Bolm will again be in their accustomed places of stage and technical director and ballet master respectively. William Tyroler is chorus master.

An innovation this season is the use of local singers in principal roles for rehearsal purposes. Since guest artists

often arrive in the city but a short time before the date of the performance, full rehearsals have not been possible in the past until the leading singers appeared. Now resident artists will take these roles in the practice period. Complete casts and chorus have been in rehearsal all summer.

The complete season schedule follows: 'La Juive,' Oct. 30, with Rethberg, Martinelli, Boerner, Clemens, Pinza, Howell, O. Jones, Foster. Merola, conductor.

'Barber of Seville' (Popular Series), Oct. 31, with Kullmann, Tumminia, Morelli, D'Angelo, Pinza, Gruninger, Oliviero. Merola, conductor.

'Tristan und Isolde,' Nov. 2, with Melchior, Flagstad, Meisle, List, Schorr, Gabor, Clemens, D'Angelo, Oliviero. Reiner, conductor.

'Carmen,' Nov. 4, with Castagna, Kullmann, Pinza, Tumminia, D'Angelo, Kroph, Doe, Oliviero, G. Jones, Howell. Papi, conductor.

'Rigoletto,' Nov. 6, with Tibbett, Tumminia, Kullmann, Pinza, Gruninger, Cordon. Papi, conductor.

'Götterdämmerung,' Nov. 7, with Melchior, Flagstad, Schorr, Gabor, List, Manski, Meisle, Kroph, Merrill, Doe, O'Dea. Reiner, conductor.

'The Marriage of Figaro,' Nov. 9, with Pinza, Rethberg, Boerner, Askam, Vanna, D'Angelo, Clemens. Lert, conductor.

'Pagliacci' and 'Gianni Schicchi,' Nov. 11, with Martinelli, Tibbett, Vanna, Kullmann, Oliviero, Doe, Howell, Green, Foster, Cordon, D'Angelo, Merrill, O. Jones, Gandolfi. Papi, conductor.

'Die Walküre,' Nov. 13, with Flagstad, Lehmann, Melchior, Meisle, Schorr, List, Manski, Doe, Merrill, Callahan, Gruninger. Reiner, conductor.

'Il Trovatore' (Popular Series), Nov. 14, with Rethberg, Castagna, Morelli, D'Angelo, Oliviero. Papi, conductor.

'La Forza del Destino,' Nov. 16, with Rethberg, Martinelli, Morelli, D'Angelo, Pinza, Howell, Doe, Gandolfi, Oliviero. Papi, conductor.

'Tristan und Isolde' (Repeat), Nov. 17, with same cast as regular performance.

'Tosca,' Nov. 18, with Lehmann, Kullmann, Tibbett, Howell, D'Angelo, Oliviero, Cordon, O. Jones. Papi, conductor.

'Othello,' Nov. 20, with Martinelli, Rethberg, Tibbett, Gruninger, Clemens, Jones, D'Angelo, Foster, Burr. Merola, conductor.

'Das Rheingold' (Popular Series), Nov. 21, with Schorr, Gandolfi, George, Clemens, Gabor, Oliviero, Cordon, List, Manski, Merrill, O'Dea, Kroph, Doe. Riedel, conductor.

'Die Walküre' (Repeat), Nov. 22 matinee, with same cast as in the regular performance.

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BIG EVENTS MARK EARLY VIENNA SEASON

Walter Appointed Artistic Adviser to Kerber at Opera—Will Conduct During Season—Weingartner Also Retained as "Guest"

By DR. PAUL STEFAN

VIENNA, Sept. 21.

SELDOM has a season of art in Vienna commenced with such complete harmony, and in addition as early as this one. We were hardly back from Salzburg when literally from one day to the next the opera season began under the new management of Dr. Kerber.

Additional excitement was provided by the announcement that Bruno Walter has been appointed Kerber's artistic adviser. Between thirty and fifty evenings have been planned for him to conduct, which already has guaranteed a heightened interest on the part of the public. He will study anew 'Don Carlos,' 'Boris Godunoff,' and 'Iphigenia in Tauris.' New works announced are Respighi's 'La Fiamma' and Humperdinck's 'Königslied.' Hans Knappertsbusch, who is giving up his Munich position, will also be a head conductor, and is to do Strauss's 'Elektra' very soon.

Felix Weingartner, who has resigned, is nevertheless retained on a "guest" basis, and as a "general music director," and in addition to early performances of Wagner, has also reserved for himself Kienzl's 'Don Quichotte.'

The second day of the season already brought a sensation: the guest appearance of Kirsten Flagstad, who sang Isolde on Sept. 2 and the three Brünnhildes of the Ring Cycle the following week. Weingartner conducted all these performances. Although it is not necessary to described Flagstad's singing and acting for America, her reception here might be of some interest. One was enraptured by the voice and by her singing and also praised her acting. A number of critics, to be sure, expressed a wish for greater warmth; some found her a trifle "Nordic" and it is true that one expects more violent outbursts of "Brünnhildic" temperament here. But even the sceptical had to admit that the greatness of her vocal performance re-

mains the criterion of modern times and on this point there was scarcely any divergence of opinion. Her success with the public was unusual.

A subsequent furore was created by Eugene Ormandy whose radio concert was widely praised. He offered a picked program with the symphonic orchestra: the Second Symphony of Brahms, the 'Fête-Dieu à Seville' by Albeniz and Debussy's 'La Mer.' The interpretation of Brahms reminded one in the best sense of Toscanini, Ormandy's undisputed model, and yet with very much or, one should really say, with complete independence.



Hilde Konetzni, Who Sang Sieglinde in a Vienna 'Walküre'

Ormandy gave in any case a remarkable performance and received most enthusiastic reviews which urgently demanded the earliest possible return of this splendid conductor. It is anticipated that he will again conduct in Vienna in June, 1937, also at next year's Bruckner Festival in July in Upper Austria, where he is to present Bruckner's Fifth Symphony.

In the first week of September an International Theatrical Congress met

Flagstad Creates Sensation — Ormandy Hailed in Radio Concert — Theatrical Congress Meets — Toscanini Conducts 'Fidelio'

here, which brought very interesting discussions about all manner of questions having to do with the theatre. Naturally, the field of music was also

(Continued on page 34)



Artur Rodzinski, Conductor, with His Son, Witold, and Mrs. Rodzinski on the Batory

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Ossip Gabrilowitsch

STYLES in piano playing changed, but Ossip Gabrilowitsch never faltered in his allegiance to what for him was an ideal, not a style. When he turned to conducting, his fealty was to the same ideal. He was in art a patrician, a poet, a romanticist. His heart was in nuance—nuance—always nuance. Practicality in music-making was as remote from his conception of his mission as brutality. Whether at the keyboard or on the podium, his goal was beauty—beauty of sound, beauty of proportion, beauty of expression, beauty of detail. He was no shocker, no thunderer, no whirlwind, no idol-breaker. He believed in human sentiment as he believed in human emotion. He cultivated tenderness as he cultivated lofty thoughts and lofty dreams. His place was in the forefront of those artists who sought the caressive rather than the percussive. And he was not disturbed if, in a changing world, some of those who worshipped at other shrines mocked his devotions by the charge of painting the lily.

This undeviating adherence to the patrician ideal he had formed in his student days, when much that was to come into the music of a later world was still undreamt of, was matched by a democracy of spirit in the everyday affairs of the professional artist. He was particularly the friend of the settlement schools; he befriended, as few other musicians of equal eminence have done, those who were on the lowest rung of the ladder up which he had climbed to world fame. He radiated faith in the future of this country's music; Russian-born, he was no less an American for a lively interest in the development of the gifted child of immigrant parents. Exalted as was his approach to his art, he had for life a bedrock humanity.

Gabrilowitsch was as individual a figure as he

MUSICAL AMERICA for October 10, 1936

was a distinctive artist. His grenadier erectness on the platform, his high pompadour and seemingly higher starched collar, his perfect poise and steady assurance, will not soon be forgotten, either by those who think of him as one of the most gifted and satisfying pianists of his day or those whose lives are enriched by his achievements as conductor of the Detroit Symphony. But he will be remembered above all else for the singing beauty of his piano tone—a tone that was many tones in its chameleonic changes, but which remained in all of its gradations of color and dynamics a tone peculiarly his own.

La Malibran

WITHOUT any particular notice, the centenary of the death of Marie Felicita Garcia, perpetuated in the annals of song as Mme. Malibran, went its appointed way last month. On Sept. 23, 1836, the great soprano, who had spent two unhappy years in New York, died in Manchester, England, at the age of twenty-eight. She was on the stage as a child actress when she was five, she was seventeen when she made her singing debut in opera at Covent Garden, and she was eighteen when she married François Eugène Malibran in America. Though the years of her international celebrity were the pitiful few that were left to her after she returned to Europe in 1827, it was in this country that she arrived at the maturity of her powers.

What would not some of us of today give to have heard her as Rosina in 'Il Barbiere,' Desdemona in 'Otello,' Zerlina in 'Don Giovanni,' or the title role of 'Cenerentola'! How we envy those early New Yorkers who flocked to applaud her in the performances of her father's company, which provided Manhattan with its first orgy of Italian opera, extending through the nine months between the opening performance on Nov. 29, 1825 and last one on Sept. 30, 1826! How we would have relished listening to her when she was soloist at Grace Church, after her marriage and the departure of Garcia's troupe for Mexico without her! And, still stranger to contemplate, what an experience it would have been to attend one of her later performances on the Bowery, given in a plucky effort to recoup the fortunes of her supposedly wealthy husband—vernacular productions of such works as 'The Devil's Bridge' and 'John of Paris'!

That La Malibran should have perpetuated in history the name of the pettifogging merchant who squandered her dowry and most of her earnings for a year or so after she returned to Europe is one of the ironies of her tragic career. Maria's childhood was one of harshness and tears, the while her father forced her to live for nothing but her preparation for a career. Her marriage to Malibran promised an escape—but ended in her fleeing him to go back to the stage. She set Europe ablaze, only to have her own flame snuffed out two years short of thirty. Her second husband, the violinist, de Beriot, for whom she had suffered much in the days before she could obtain a divorce from Malibran, was already on the way to Brussels to claim her property when the breath was barely out of her body.

Just what La Malibran's coefficient was as a singer is difficult to determine in our later time. Her brother, whose life was as long as hers was brief, is quoted as having said of his two famous sisters that Pauline Viardot had brains but no voice, whereas La Malibran had voice but no brains. Aside from both brains and voice, there seems to be no ground for doubting that she had exceptional charm and a magnetic personality. But there is no escaping the strangeness of a destiny that found her brother, Manuel Garcia the younger—born three years before La Malibran—still living in England in 1906, seventy years after the lovely and impetuous Maria had gone to her grave.

Personalities



Charles Hackett, Tenor of the Metropolitan, with His Daughter, Joan, and His Son, Charles Junior, at Duck Trap, Lincolnville, Me.

Moore—It is announced that Grace Moore's next motion picture will be entitled 'Interlude' and that she will have Cary Grant as her leading man.

Massine—Colonel W. de Basil's Ballet Russe de Monte Carlo has given to Leonide Massine the official title of Maître de Ballet and Artistic Collaborator.

Swarthout—Having completed the filming of 'Champagne Waltz,' Gladys Swarthout is scheduled to begin work this autumn on a musical version of 'To Have and to Hold.'

Klemperer—Shortly before leaving Los Angeles last month, Otto Klemperer, conductor of the Los Angeles Philharmonic, received the honorary degree of Doctor of Law from Occidental College.

Hess—During the summer, Myra Hess, British pianist, was commanded to go to Buckingham Palace where King Edward VIII bestowed upon her the honor of Commander of the Order of the British Empire.

Goldman—The Czechoslovakian Government has decorated Edwin Franko Goldman with the Order of the White Lion. This is the third European country to so honor Mr. Goldman for his efforts in behalf of continental music, the other two being France and Italy.

Périer—One of the most recent musicians to be created Officier of the French Legion of Honor, is Jean Périer, who created Pelléas in the American premiere of Debussy's 'Pelléas et Mélisande' with Mary Garden at the Manhattan Opera House, New York, in 1908.

Walter—A song recital was given in Vienna last month by Lotte Lehmann in commemoration of the sixtieth birthday of Bruno Walter, with the noted conductor acting as accompanist. In the audience were Reichscouncillor Schussnig and Minister of Education, Perthner.

Eames—Paying her annual autumn visit to this country, Emma Eames, the former Metropolitan soprano who retired twenty-seven years ago while still at the height of her powers, declares she has never regretted her retirement. "It was a logical conclusion," she said. "Now I am an old lady and it is delightful to be old and have nothing expected of you!"

'L'oca del Cairo,' Mozart Fragment, Is Staged in Salzburg

VIENNA, Oct. 1.

IN Salzburg, where, according to the schedule of the subordinate programs a studio, the marionette theatre, has been presenting lesser known works for the stage by Mozart, the fragment 'L'oca del Cairo' ('The Goose of Cairo') has now also been brought to life in a new version. The International Operatic Studio of Salzburg, under the management of Paul Csonka, presented the work following a very pretty and lively performance of Milhaud's 'Le pauvre matelot,' and undertook a more than merely interesting experiment. Mozart had already composed the 'Entführung' and had had success with it when he felt a great yearning for the theatre, this immediately before a new masterpiece, 'Figaro.'

In the intervening period the two Italian fragments, 'L'oca del Cairo' and 'Lo sposo deluso,' had their origin; they were followed by the German operetta 'Der Schauspieldirektor' ('The Theatrical Manager'). Whereas the latter is still heard now and then, the Italian fragments are as good as forgotten. The book for the 'Goose of Cairo' was written by the Salzburg abbé, Varesco, the (more successful) librettist of 'Idomeneo.' Since neither he nor Mozart really settled down to the task in hand, he completed only the first act and outlined two more—his manuscript is to be found in the Berlin State Library. The strange title of the opera is worthy of the strange fable.

Trojan Horse Becomes Goose

The typical operatic tyrant of a father has locked up his daughter, Celidora, in a well guarded tower where she has to live with a lady companion, for he, as stated in the dramatis personae, believes himself a widower and she stands in his way. Naturally the two ladies find their lovers, and the eccentric father draws up a solemn contract with the recipient of his daughter's affections, in accordance with which he will renounce his opposition if the lover succeeds in forcing his way into the tower within the space of a year.

The lover, or rather the creator of the book, obviously thinks now of the Trojan horse (and of the mechanical figures popular in this rococo age, such as E. T. A. Hoffmann will later on call automata) and wrests permission from the father to be allowed to show the two ladies a huge artificial goose. He intends to conceal himself in this goose, thus setting foot upon the forbidden ground and winning the bet. But alas! the mechanism breaks down and complications arise, which, however, as is to be expected, turn out all right, so that in the end there are actually three pairs.

Mozart, who most certainly realized how little this flimsy fable was suited for three acts, continued to write letters to Varesco containing subtle dramaturgic observations until he had writer's cramp, composed seven exceedingly beautiful pieces of music, arias and ensembles, for the first act—and then turned to other tasks, as a true genius not grieving over an opportunity which he had let slip. The seven exquisite numbers are extant and have attracted various editors; a French version by Victor Wilder, the subsequent translator of Wagner, was among them—it was even performed in the Paris of Offenbach. Many hit upon the idea of coupling the music of the 'Oca' ('Goose') with that of the 'Sposo,'

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1916



Leopold Auer's Violin Class in Russia Twenty Years Ago. See If You Can Identify Jascha Heifetz, Toscha Seidel, Max Rosen, Jaroslav Siskovsky, Thelma Given, Paul Stassévitch, Richard Burgin and Christian Thaulow

When is a Faun Not a Faun?

Nijinsky will appear in Debussy's 'L'Après-midi d'un Faune' at the Manhattan Opera House with the Diaghileff ballet. Last year he refused to dance this role. "My conception of the Faun is a spiritual and not a material or physical one" he says.

1916

Hasn't Yet!

(Headline) SEES BIRTH OF AN-
THEM Community Singing May Pro-
duce Needed American Hymn, Says
Editor.

1916

Before the 18th Amendment

Recently on a program given by a noted artist in a western town there appeared the item 'Birds in the Highball Garden.' No apologies were made to Tennyson.

1916

Unsuccessful

(Headline) COTTENET'S MIS-
SION TO GET TOSCANINI Metro-
politan Sent Member of Dictorate to
Induce Distinguished Conductor to Re-
turn.

1916

Did You Say "Seldom"?

Seldom does it happen that an artist who has retired from public life returns to the concert stage after he has passed the threescore milestone.

1916

Salve! Eduardo!

Almost an entire page of eulogistic press notices in the *Corriere dei Teatri* tells of an American tenor's success as Andrea Chenier at the Colon in Buenos Aires. Eduardo di Giovanni is, of course, the Edward Johnson who made 'A Waltz Dream' possible for Broadway.

1916

BALLET RUSSE TO OPEN AGAIN AT METROPOLITAN

Four New Ballets and Revival to Mark
Engagement Extending from
Oct. 29 to Nov. 8

The fourth American season of Col. W. de Basil's Ballet Russe de Monte Carlo will begin at the Metropolitan Opera House on Oct. 29 and continue until Nov. 8 with a schedule of seventeen productions. Four of the ballets are new in the company's repertoire and will be given here by them for the first time. A fifth is a revival, restored to the program after a lapse of several years.

The featured ballet and the most ambitious of Leonide Massine's creations is 'The Symphonie Fantastique,' based upon the Berlioz work of that name. It will be danced in five scenes, with costumes and settings by Christian Berard, modern French painter, and requires a full hour for performance. It will be given on the opening night, with Massine and Tomanova in the leading roles.

Other new works are 'Pavillon,' by David Lichine, set to the music of Borodin, arranged and orchestrated by Antal Dorati and with scenery and cos-

tumes by Cecil Beaton; 'Cimarosiana,' a revival from the Diaghileff repertoire, with choreography by Massine, settings and costumes by Leon Bakst, and music by the Italian composer Cimarosa; and 'L'Après Midi d'un Faune,' the famous work of Nijinsky, to music by Debussy. David Lichine will dance the role of the Faun.

'Concurrence' whose libretto, scenery and costumes are credited to Andre Derain, its music to George Auric and choreography to Balanchine, will be seen after a lapse of several seasons. The company will appear here with its personnel intact and with Leonide Massine, Irina Baronova, Tamara Tomanova, Alexandra Danilova, Tatiana Riabouchinska, David Lichine and Yurek Shabalevsky as principal dancers.

Among the soloists will be Nina Verchinina, Olga Morosova, Tamara Grigorieva, Roman Jasinsky and Paul Petroff. Lubov Rostova will rejoin the company, having fully recovered from an accident two summers ago. Efrem Kurtz and Antal Dorati will alternate as conductors. The ballets for the opening are 'Symphonie Fantastique,' 'Aurora's Wedding,' and 'Boutique Fantastique.'

adjacent in point of time. No one had success with the book. Will the most recent attempt, undertaken by Cavicchioli and the musician Virgilio Mortari, be any more successful? The Salzburg performance by the Operatic Studio raises some doubt here, too.

It was, nevertheless, something to be thankful for, because one got to hear magnificent music by Mozart and because Mozart sounds doubly beautiful in Salzburg. The production, directed by Alberto Erede and excellently staged, was also a great success and offered young operatic talents an opportunity to demonstrate their accomplishments: whereby it was proved once more that the Salzburg Festival, too, might likewise deviate a little occasionally from the beaten path.

The music composed for this operatic work does not suffice for a production of 'Oca,' to be sure; other Mozart compositions are utilized and the story, which would benefit through brevity, is stretched out from sheer necessity. What an opportunity for a kind of musical 'cabaret' of a more dignified sort or even for a performance on the concert stage!

DR. PAUL STEFAN

HARRISBURG FORCES GIVE CONCERT PLANS

Two Subscription Series to Be
Conducted in Forum by
Raudenbush

HARRISBURG, PA., Oct. 5.—The Harrisburg Symphony, which has enjoyed conspicuous success under the guidance of George King Raudenbush, will present a series of five subscription concerts, another series of ten young peoples' educational concerts, and an additional concert on Nov. 8. All will be given in the Forum of the Pennsylvania State Educational Building.

The artists who will appear with the orchestra include Lotte Lehmann, soprano of the Metropolitan Opera, on Oct. 20; Jan Smeterlin, pianist, on Dec. 1; Raya Garbousova, 'cellist, on Feb. 2; William Primrose, violist, and Kayla Mitzel, violinist, on March 16; and Joseph Bentonelli, tenor of the Metropolitan Opera, on May 4. This series has been sold out by subscription.

The Wednesday Club, now in its fifty-fifth season, will present a series of concerts to be known as the Artist Series and to be given in the same Forum. Appearing in this series will be Fritz Kreisler, violinist, on Oct. 27; the Moscow Cathedral Choir, on Dec. 15; Josef and Rosina Lhevinne in a two-piano recital, on Jan. 18; Ezio Pinza, bass of the Metropolitan Opera, on Feb. 11, and Gladys Swarthout, mezzo soprano of the Metropolitan Opera, on April 5.

Jan Linderman, baritone, will be presented in recital at the Civic Club, Oct. 13, and in addition, sixteen concerts will be given during the season by the artist, active, student, and junior classes of membership.

HARPISTS ATTEND MASTER CLASSES



Carlos Salzedo, Who Held His Annual Master Classes in Camden, Me., Again This Summer, with Marjorie Call (Seated at the Harp), Who is Head of the Harp Department of the Delaware School of Music, and at Mr. Salzedo's Right, Edna Phillips, First Harpist of the Philadelphia Orchestra

Camden, Me., Oct. 5.

HARPISTS from California, New Mexico, Washington, Utah, Indiana, Connecticut, Pennsylvania, New Jersey, Ohio, Michigan, Maryland, Illinois, New York, Alabama and Sydney, Australia, studied this summer with Carlos Salzedo, at Camden, which

during the past six years has come to be known as the summer harp centre of America. In addition to holding his annual master classes, Mr. Salzedo has been at work upon a new composition which is said to include a movement in rumba rhythm.

ORMANDY RETURNS

To Conduct Opening Concert of Philadelphia Orchestra on Oct. 9

Eugene Ormandy returned on the Manhattan on Oct. 1 after a summer of musical activity abroad, to make his debut as conductor of the Philadelphia

Orchestra on Oct. 9. In addition to leading this organization for the greater part of the season, he will inaugurate a series of radio concerts, weekly half-hour symphonic programs sponsored by 115 banks of the United States.

Mr. Ormandy will lead eight concerts of the Philadelphia Orchestra in New York, as well as in Baltimore, Washington, D. C., and Hartford, and will make guest appearances in Minneapolis where he conducted for the past five years. In April he will head the Ford Symphony in eight broadcasts over the Columbia network.

BLINDER JOINS MILLS

San Francisco Violinist on College Faculty—Turner Gives Recital

MILLS COLLEGE, CAL., Oct. 5.—Naoum Blinder, concertmaster of the San Francisco Symphony and first violin of the San Francisco String Quartet, has been appointed to the Mills College faculty as teacher of violin, according to an announcement by Luther Brusie Marchant, dean of the school of music.

The Fall concert course of the college was opened on Sept. 23 by Robert Turner, concert and radio pianist, in the Hall for Chamber Music.

Jacobi Concerto Broadcast by Luxembourg Station

Frederick Jacobi's Piano Concerto, given its first performance at the WPA Festival of American Music in New York last Spring, was broadcast recently from the radio station in Luxembourg under the direction of M. Henri Pensis. In New York the work was conducted by Chalmers Clifton and the piano part was played by the composer's wife, Irene Jacobi. Mr. Jacobi has returned to America to resume his composition classes at the Juilliard School of Music.

KANSAS CITY LISTS ORCHESTRAL SERIES

Subscription Concerts to Be
Led by Krueger in Philharmonic Season

KANSAS CITY, Mo., Oct. 5.—The Kansas City Philharmonic, under the continued leadership of Karl Krueger, begins its fourth season on Oct. 29 in the new Music Hall of the recently completed Municipal Auditorium, with assurance of a complete sell-out on subscription basis for both Thursday and Friday night series. Conservatively speaking, the orchestra has the distinction of attracting larger audiences than any of the major bodies in this country. The first season's subscription audience average was 3,750, the second 5,000 to 5,500 and the season just closed averaged for each pair of subscription concerts between 7,000 and 8,000. Budgets have been fed through the box office, the comparatively small subsidy being contributed in sums ranging from fifty to five hundred dollars. There have been no deficits.

Soloists Named

Soloists recently announced for this season include Artur Schnabel, Joseph Hofmann, pianists; Gaspar Cassado, 'cellist; Albert Spalding, violinist; Lawrence Tibbett, baritone, and Florence Austral, soprano. Robert Quick will leave the Chicago Symphony to become concertmaster of the Kansas City Philharmonic. Mr. Quick held that post with the Seattle Orchestra during Mr. Krueger's conductorship there.

The Kansas City Municipal Orchestra of forty men recently closed its eight-week season at Swope Park under N. De Rubertis and Sol Bobrov. Programs of a semi-popular nature were repeated three times through the week and attracted thousands of listeners. Ben Kendricks' Municipal Band augmented summer music in other parks of the city. City Manager Judge H. F. McElroy and Mary McElroy sponsored these events.

Queenie Mario, soprano, assisted by Powell Weaver, accompanist and soloist, was heard in the new Music Hall, the first event in the richly designed auditorium. Miss Mario's artistic attributes were sustained by her accompanist, Mr. Weaver, who was heartily applauded in the role of pianist-composer, playing his first piano opus, 'Don Quixote Visits Vienna.' The Community Church sponsored the event.

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TORONTO SYMPHONY IN ITS 15th YEAR

Twenty Concerts to Include Many Modern Works—Re- cital Series Varied

TORONTO, Oct. 5.—The new season promises to be outstanding in the opulence and variety of music to be presented. Foremost in interest are the concerts of the Toronto Symphony which will open its fifteenth season on Oct. 20, under Sir Ernest MacMillan. Sir Ernest has returned from a summer on the Pacific coast where he was guest conductor in a number of cities and appeared at Hollywood Bowl.

Twenty concerts will be given during the season, including six for young people. Modern composers will receive increased attention. The following compositions have been announced: William Walton's Symphony No. 1; Weingartner's arrangement of the Beethoven 'Hammerklavier' Sonata; 'Appalachia' by Delius; Sibelius's Symphony No. 5; Ravel's Concerto for piano and orchestra, and the 'Roumanian' Rhapsody of Georges Enesco with the composer as guest conductor. The playing of these compositions will probably mark their initial production in Canada.

Distinguished Artists Engaged

Distinguished artists will appear with the orchestra. Mishel Piastro, violinist and concertmaster of the New York Philharmonic-Symphony, will be guest soloist for the opening concert. Others who have been announced are: Felix Salmond, 'cellist, who will play Ernst Bloch's, 'Schelomo' for 'cello and orchestra; Florence Austral, soprano, who will sing an all-Wagner program; Muriel Kerr, pianist, and Reginald Stewart, conductor of the Toronto Promenade Symphony, who will play the Ravel Concerto.

Two guest conductors will appear, Georges Enesco and Igor Stravinsky, who will lead the orchestra in several of his own works.

Eaton Auditorium will give twenty concerts in three series, the Auditorium series, the Music Masters and the Variety. The Auditorium series opens on Oct. 8, with Kirsten Flagstad. Cornelia Otis Skinner initiates the Variety Series on Oct. 15, and Harold Bauer, pianist, the Music Masters on Oct. 22.

Other artists who will appear are Lauritz Melchior, tenor; Rudolf Serkin, pianist; Gertrud Wettergren, contralto; and Elisabeth Rethberg and Ezio Pinza, bass, in joint recital on the Auditorium series. Robert Casadesu, pianist; Albert Hirsch, pianist; Sergei Rachmaninoff and Poldi Mildner are included on the Music Master Series. The Variety Series will bring a number of new artists, including Gunda Mordan, soprano, who appears on the same program with James Melton, tenor; Dana Ensemble, a Polish quintet of singers; Gladys Swarthout, mezzo-soprano, and Charles Kullman, tenor. Two dance recitals, Fowler and Tamara in a joint program, and Jacques Cartier, actor-dancer, will also be given.

Massey Series Listed

Wilfred James and Ernest Rawley have announced the Massey Hall Celebrity series. Included in this are Rosa Tentoni, on Nov. 10; Jascha Heifetz, violinist; John Charles Thomas, baritone; Vladimir Horowitz, pianist and Richard Crooks, tenor. Massey Hall, in

addition, will present three dance attractions: The Ballet Russe, The Jooss Ballet, and Nimura. Other bookings include Luther King, American Negro tenor; and the Don Cossacks.

The San Carlo Opera Company opens a nine-days season of opera on Sept. 24, with a repertoire of thirteen works. The Women's Music Club is planning an important season, and has arranged to present Surya Sena, assisted by Nelum Devi, in a recital of Oriental folksongs in the opening concert of October. In November the Kolisch Quartet will make its initial appearance in Toronto. Georges Enesco, violinist comes in January and Marian Anderson, contralto, will give a recital in Eaton Auditorium under the Women's Music Club. ROBERT H. ROBERTS

NEW CURTIS INSTITUTE SEASON INAUGURATED

Thirteenth Year Begins on Sept. 28 with Many Additions to Teaching Staff

PHILADELPHIA, Oct. 5.—The Curtis Institute of Music, Dr. Josef Hofmann, director and dean, began its thirteenth season on Sept. 28. Sixty-five new students, who were accepted from the auditions held in Philadelphia last Spring, make up approximately one-third of the total number of students enrolled.

The faculty includes Dr. Hofmann, Isabelle Vengerova, Harriet van Emden, David Saperton, Emilio de Gozgorza, Efrem Zimbalist, Lea Luboshutz, Alexander Hilsberg, Dr. Louis Bailly, Felix Salmond, Harry Kaufman, Alexander McCurdy, Fritz Reiner, Carlos Salzedo, Rosario Scalero and Marcel Tabuteau.

Additions this year include Dr. Ernst Maria Lert, formerly with the Metropolitan Opera and the Municipal Opera of Frankfurt, Germany, who will be in charge of the operatic department. Boris Goldovsky has been appointed assistant to Fritz Reiner, conductor of the Curtis Symphony. Rubin Heifetz, father of Jascha Heifetz, will teach the class of Efrem Zimbalist when the latter is concertizing. Alberto Bimboni and Elizabeth Westmoreland are assigned to vocal repertoire.

Gena Branscombe Prepares Group for New Season

Gena Branscombe, composer and conductor of the Branscombe Choral, has begun rehearsals in preparation for the concert and radio season. On Aug. 2 she conducted a broadcast over CRTC

of the Canadian Broadcasting Commission in Toronto. The program included her own 'Quebec' Suite, 'Youth of the World,' and 'Sun and the Warm, Brown Earth.' During the summer Miss Branscombe completed several works for chorus and orchestra.

De Paul Adds New Course

CHICAGO, Oct. 5.—The school of music of De Paul University, which is a member of the National Association of Schools of Music and is accredited by the North Central Association of Colleges and Secondary Schools, will include in its curriculum, beginning with this fall, a course in Catholic church music administration. Arthur C. Becker is dean of the school and also in charge of organ, choir and composition departments; Sergei Tarnowsky is musical director. Mr. Becker and leading Catholic church musicians of Chicago will conduct the new course, the aim of which will be to develop a constructive approach to the problems of music of the church and will be planned for directors and organists in the Chicago area now actively engaged in church music.

David Nyvall, Jr., supervisor of vocal music in Chicago Public High Schools, will have charge of a course in choral training.

Other prominent faculty members are Richard Czerwony, who will conduct a course in violin and ensemble; Wesley LaViolette, in theory and composition; Samuel A. Lieberman, in theory, composition and history; John D. Sample, in voice; Mr. Tarnowsky, in piano; Michael Wilkomirski, in violin, and Helen Howe, in music education.

Kullmann to Sing in San Francisco Opera

Charles Kullmann, American tenor of the Metropolitan Opera who sang Walter in 'Meistersinger' under Toscanini at the Salzburg Festival, will return here this month. Between Oct. 30 and Nov. 22 he will appear with the San Francisco Opera Company, singing leading roles in 'Barber of Seville,' 'Carmen,' 'Rigoletto,' 'Gianni Schicchi' and 'Tosca.' En route to California he will give recitals in Omaha, Peoria, and Denver. After his coast season he will appear as soloist with the Minneapolis Symphony on Nov. 26 and 27 and in Cincinnati on Dec. 1.

INDIANAPOLIS FORCES LIST SEASON PLANS

Symphony to Open Sixth Year Under Schaefer—Guest Conductors Named

INDIANAPOLIS, IND., Oct. 5.—The Indianapolis Symphony will open its sixth season on Oct. 20, with John Charles Thomas as assisting artist. The subscribers' series include six evening concerts and in addition the orchestra will be heard in ten programs for school children. In the course of the season it is planned to give the usual out-of-town concerts.

Ferdinand Schaefer will conduct the opening concert. Two guest conductors have also been engaged. Fabien Sevitzky will take charge of the orchestra on Nov. 17 and Vladimir Bakaleinikoff on March 23. On Jan. 12, Mildred Dilling, harpist, and Frances Blaisdell, flutist, will appear. Gregor Piatigorsky, 'cellist, will play on Feb. 23; Elma Igelman, soprano, will appear on March 23, with Mr. Bakaleinikoff conducting, and the season will close on April 29 when Mr. Schaefer will conduct with Rudolf Ganz, pianist, as assisting artist.

Personnel Changed

The personnel of the orchestra is somewhat changed. Otis Igelman of the Detroit Symphony will be the new concertmaster; Walter Hermann, of the Cincinnati Symphony, will be first 'cellist and important additions have been made in other choirs. The orchestra includes sixty-five players. The evening concerts will be held at the Murat Theatre. William H. Hall of Muncie is president of the society.

The seventh annual season of the Martens Concerts, Inc., will include the following events: the Jooss Ballet on Nov. 4, the San Carlo Opera Company in 'La Bohème' on Nov. 18, the Musical Art Quartet on Dec. 6, the St. Louis Symphony under Vladimir Golschmann on Jan. 21, Vladimir Horowitz, pianist, on Feb. 28, and Lily Pons, soprano, on March 14. The series will be held at the English Opera House.

PAULINE SCHELLSCHMIDT

Bristol Heard in New Deertrees Theatre

HARRISON, ME., Oct. 5.—Frederick Bristol, pianist, who has been vacationing and teaching here, was heard as featured artist at the newly opened Deertrees Theatre built by Enrica Clay Dillon, dramatic coach.

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JUBILEE IS CLIMAX OF PITTSBURGH FAIR

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Participate in Program
Arranged by Gaul**

PITTSBURGH, Oct. 5.—A music jubilee arranged by Harvey Gaul for the Allegheny county commissioners was the climax for the Allegheny County Fair in South Park for the first week in September. Participants included the String Symphonic Ensemble, the Civic String Ensemble, the Pittsburgh Orchestra and Victor Saudek's Little Symphony, with Caroline Hilmer and Madeleine Cuneo soloists.

Folk music was featured in a small way and competitions for choruses and solo voices again disclosed fine choral singing and good native talent. The attendance at all concerts was enormous and a compliment to the performers.

A new ensemble is announced by Domenico Caputo for the coming season with a scheduled program of three concerts. A string quartet, led by Lino Bartoli, with bassoon, flute, clarinet and bass viol makes up the group. Mr. Caputo has for many years been the leading clarinetist in these parts and is accepted as one of our best musicians.

May Beegle brings us a formidable list of concerts for the season to open on Oct. 16 with Kirsten Flagstad in recital. Miss Beegle has just returned from a voyage to the North Cape and to Germany.

J. FRED LISSFELT

Enid Szanthe to Return

Enid Szanthe, contralto of the Vienna State Opera, will return here after a summer abroad to give her first recital at Pittsburgh on Oct. 23. Mme.

Szanthe cancelled her Bayreuth festival engagement this summer in order to devote all her time to preparing the role of Klytemnestra in Richard Strauss's 'Elektra,' which she will sing in a concert version with the Cleveland Orchestra under Artur Rodzinski in December.

Joins Juilliard Faculty

Robert Crawford, concert and opera baritone, joined the faculty of the Institute of Musical Art of the Juilliard School this fall, as director of public school choral singing and as conductor of the Institute's general chorus. He will also have charge of a smaller group in madrigal and other a cappella singing.

Mr. Crawford was musical director of the Newark Music Foundation and the founder of its chorus; conductor of the Newark Little Symphony, and led the Newark Symphony in its stadium concerts in 1933. He conducted the Contemporary Choral of Newark from 1930 to 1936 in full stage performances of 'Martha,' 'Faust,' 'Carmen,' and several other operas, in English.

In taking up his new duties, Mr. Crawford has resigned all other choral work with the exception of the Aeolian Choir of Trenton, which will this year present under his direction the operetta, 'My Maryland' in addition to numerous concert appearances.

Oscar Wilde's novel, 'The Picture of Dorian Gray,' has been used as the libretto for an opera, the music of which is by Hans Leger-Pfortzheim.



Robert Crawford

LOS ANGELES SEES 'EVERYMAN' PRODUCED

**Symphony and Chorus of 120
Aid Ten Performances of
Play Given in Bowl**

LOS ANGELES, Oct. 5.—Recent weeks have been decidedly enlivened by a spectacular presentation in the Bowl of George Sterling's English version of 'Everyman'; several notable concerts by the Federal Symphony, and a special concert by the Philharmonic that included a first performance of a new work by Ernest Toch, German composer new sojourning in Southern California.

No expense was spared by the California festival association to make 'Everyman' a worthy successor to 'Midsummer Night's Dream,' which it mounted in the Bowl two years ago. It brought Johannes Poulsen from the Royal Theatre of Copenhagen to direct the production, and retained Einar Nilsson, whose music has been used in European productions for the last twenty years, to arrange and conduct the musical score. Kay Nielsen, also a European stage designer, created the setting and costumes and artists of prominence were engaged for the dozen or so roles, that described the experiences in the life of 'Everyman.'

The musical background was provided by a symphony and a chorus of 120 singers. In beauty of color and in sheer magnificence, the effect was often breath-taking and attracted large audiences in the course of ten performances, beginning on Sept. 10. The music is necessarily episodic in character, but succeeds in being theatrical, although the full import was often lost in the vast reaches of the Bowl. Performances in San Francisco and other cities are in prospect.

Philharmonic in Benefit

Mr. Klemperer conducted the Philharmonic in a benefit concert, sponsored by the American Guild for German Cultural Freedom, in the Auditorium on Sept. 23. The over-long program included addresses by Prince Hubertur Loewenstein, Rabbi Edgar F. Magnin, the Very Rev. Dean Beal of St. Paul's Cathedral, and a ranking Catholic dignitary, in addition to Beethoven's Third Symphony, a Mozart overture, an excerpt from Schönberg's 'Gurrelieder,' and the first American performance of Toch's Music for orchestra and baritone, of which the central idea is found in two stanzas from Rainer Maria Rilke's 'Book of Hours,' which forms the text of the baritone solo, excellently enunciated by Emery Darcy. Toch seems to have made no effort to be modern, but has utilized both orchestra and voice in a sincere and reverent attempt to publish the text of the poem, which apostrophizes Deity in the works of man. The beginning is especially effective, direct in utterance, melodic in line and weaves a sparing tonal background for the advent of the voice.

Mr. Darcy's mastery of unusual intervals and independence of accompaniment made the part seem less difficult than it really is. The composer was present and took several bows. Clemence Gifford was soloist in the 'Song of the Wood dove' from the Schönberg excerpt and sang the difficult measures capably. Mr. Schönberg was present, but refused to acknowledge the audience's plaudits.

On the same evening, several hundred persons were unable to gain entrance to Trinity Auditorium, where Modest Altschuler and Erwin Nyiregyhazi were repeating an all-Tchaikovsky program

under Federal sponsorship. The program included the Overture, The 'Voyevode,' Andante and Finale from the Fourth Symphony, the 'Nutcracker' Suite and the first Piano Concerto in B Flat Minor. The atmosphere was loud with enthusiasm and a shouting audience induced the pianist to play three encores. The same situation had been witnessed a week previously, when Mr. Richard Lert conducted the symphony, with Lillian Steuber as piano soloist.

Another excellent concert under WPA sponsorship was that given by the Concert Band, Arthur J. Babich, conductor, in Hollywood High School on Sept. 18. The band played well and provided excellent accompaniments for Vernice Brand, contralto. The opera division of the Federal Music project has recently been re-organized under Max Rabinoff, and will present 'Traviata' the latter part of the month. An excellent chorus is being trained by Aldo Franchetti and Hal D. Crain; Michio Ito will have charge of the ballet and Adrian Awan will be stage director.

In addition to the artists' series announced by the L. E. Behymer management and Merle Armitage, James Petrie, manager of Trinity Auditorium, will present a popular-priced series of seven attractions, beginning with the Oukrainsky Ballet on Oct. 23. Other events will be Maria Montana, soprano; Erwin Nyiregyhazi, pianist; Gilbert and Sullivan singers; Duci de Kerekjarto, violinist; Martha Vaughn, soprano, and the Los Angeles Civic Chorus, J. Arthur Lewis, conductor. Believing that the community will gladly hear its own artists, if properly presented, Mr. Petrie has set the prices of season tickets from one to three dollars.

H. D. C.

Musical Art Quartet Plans to Play Brahms Cycle

The Musical Art Quartet has cancelled its annual series at Town Hall. Instead the quartet will present Brahms's complete cycle of chamber music works in eight concerts at the David Mannes Music School. These will take place on Oct. 19, 26, Nov. 2, Jan. 4, 11, 18, 25 and Feb. 1. The personnel includes Sascha Jacobsen and Paul Bernard, violins, Louis Kievman, viola, and Marie Roemaet-Rosanoff, 'cellist. During the series the quartet will be assisted by Frank Sheridan, pianist, and other artists.

Belá Bartók has completed an opera on a text by Michael Batis founded upon a drama of Euripides. The work will have its world premiere in Budapest.

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SWEDISH GROUPS IN SEATTLE CONVENTION

Seattle Symphony Under Cameron in Radio Series—Various Recitalists Appear

SEATTLE, Oct. 5.—Closing events of the summer included the convention of Pacific coast division of American Union of Swedish Singers from Aug. 5 to 8, attracting choruses from Bellingham, Lawrence A. Sandberg, conductor; from Los Angeles, H. Helgason; Oakland and San Francisco, Philip Hillstrom; Portland, Ernest Harald; Salt Lake City, A. B. C. Ahlson, in addition to the Svea Male Chorus, Seattle, Clifford H. Sutherland, conductor and director-in-chief, acting as hosts to the visiting singers.

The principal program on Aug. 7 brought together over 200 choristers, singing important Scandinavian works and a number of songs in English under Mr. Sutherland, and assisted by an orchestra from the membership of the Seattle Symphony, August Werner, baritone; William O. Hedberg, baritone, in incidental solos; Gertrude Werner, accompanist, and John Sundsten, organist.

The Seattle Symphony under Basil Cameron has given a series of radio concerts. George H. Greenwood has again assumed the presidency of the symphony directorate for the coming year, and announcements of symphony dates include eight subscription concerts, commencing on Nov. 16, and a series of four artists' concerts, presenting Lauritz Melchior, tenor; Josef Sziget, violinist; George Gershwin, pianist, and Sergei Rachmaninoff, pianist.

Frantz in Lecture Recitals

Programs at the University of Washington comprised a fine concert by the Pro Arte String Quartet on August 3; a concert by Dalies Frantz, pianist, on Aug. 11, and a series of four lecture recitals by Mr. Frantz, who was assisted by Francis J. Armstrong, violinist, in a sonata program, and Helen Haupt, pianist, in concerto numbers. Harold Heeremans, organist, gave his final Se-

attle concert on August 5, previous to leaving for his new post at New York University.

DAVID SCHEETZ CRAIG

Transcontinental Tour During Coming Season Planned by Virgil Fox



Virgil Fox, Organist, Who Will Add a Tour to His Other Activities During the Forthcoming Season

Virgil Fox, organist, will begin his season's activities by re-dedicating the enlarged organ of the Covenant Central Presbyterian Church in Williamsport, Pa., on Oct. 25. He will also give a number of Fall and Christmas concerts at the Brown Memorial Church of Baltimore of which he is organist.

During the month of February Mr. Fox will make a trans-continental tour, including a recital at Kimball Hall in Chicago under Bertha Ott's direction, at the Municipal Auditorium in Portland, Ore., then he will travel down the West coast and return to the East by way of Texas. Mr. Fox has also been re-engaged to appear in the Peabody Conservatory series in Baltimore. In addition to church and concert work, he will give private lessons at the Brown Memorial Church.

DETROIT FORECASTS

Symphony to Continue Under Guest Conductors—Two Series of Recitals

DETROIT, Oct. 5.—Jascha Heifetz, violinist, will appear in recital on Oct. 12 in Masonic Auditorium, opening a season that promises to be one of the most active and interesting in some time.

Other scheduled concerts in the Masonic Auditorium series, in addition to Mr. Heifetz, include the Jooss Ballet on Nov. 2; the Boston Symphony, Dr. Koussevitzky, conducting, on Dec. 9; Gladys Swarthout, mezzo-soprano, on Jan. 11; Vladimir Horowitz, pianist, on Feb. 1, and James Melton, tenor, with the Orpheus Club of Detroit, Charles Frederic Morse, conductor, on March 30. The Don Cossacks, on Nov. 24, and Nelson Eddy, baritone, on Feb. 26, also will be presented under these auspices.

Since all plans for the Detroit Symphony season were complete long before Ossip Gabrilowitsch's death on Sept. 14, activities of the orchestra this winter, under the guest conductor plan, will be carried out as planned.

The dates, conductors and soloists are: on Oct. 29, Victor Kolar, Guiomar Novaes, pianist; on Nov. 5, Mr. Kolar, Lotte Lehmann, soprano; on Nov. 19 and 27, José Iturbi, also as piano soloist on Nov. 27; on Dec. 10 and 27, Fritz Reiner; on Jan. 7, 14 and 28, Feb. 4, Bernardino Molinari with Georges Miquelle, 'cellist, as soloist on Jan. 7; Ilya Schkolnik, violinist, soloist on Feb. 4; Feb. 18, Georges Enesco, conductor and violin soloist; on Feb. 25, Mr. Kolar, Rachmaninoff; on March 11, The Monte Carlo Ballet, and on March 18, Mr. Kolar. The symphony also will offer a popular-priced series, the five concerts for young people and the free concerts for school children. Dates for these have not yet been announced.

Concert Society Events

The Detroit Concert Society's complete list of attractions are: John Charles Thomas, baritone, on Oct. 23; Moscow Cathedral Choir, on Nov. 10; Josef Hofmann, pianist, on Dec. 15; George Gershwin, as conductor and soloist with the Detroit Symphony, on Jan. 20; Na-

MANY MUSIC EVENTS

than Milstein, violinist, on Feb. 5, and Lily Pons, soprano, on March 17. These concerts will take place in Orchestra Hall.

John Charles Thomas was guest artist at the first of the season's national broadcasts by the Ford Symphony on Sept. 20. Because the demand for seats has always been so great, thousands seeking free tickets have been disappointed each week. Now the scene of the broadcast has been changed from Orchestra Hall to Masonic Auditorium. The auditorium has 4,650 seats, approximately 2,500 more than Orchestra Hall.

Fritz Reiner, who will conduct the first six of these weekly broadcasts, was in charge for Sept. 20 and 27, and Oct. 4. Mischa Elman, violinist, was soloist on Sept. 27, and Josephine Antoine, coloratura soprano, on Oct. 4. Scheduled soloists for Oct. 11, 18 and 25 are Kirsten Flagstad, Gladys Swarthout and Richard Bonelli, respectively.

HERMAN WISE

SETTLEMENT STUDENTS TO HEAR SONATA LISTS

Balcony Tickets to Be Distributed for Beethoven Series by Brown and Schmitz

An interesting feature of the forthcoming series of three Beethoven sonata recitals by Eddy Brown, violinist, and E. Robert Schmitz, pianist, will be the distribution of all balcony seats in the Town Hall to settlement school students. Donations from individuals will cover the expense of this. Co-operating is a student sponsorship committee which includes representatives from the settlement schools as well as such prominent personages as Mrs. John McClure Chase, president of the New York Federation of Music Clubs, and George H. Gartlan, director of music in the public schools. The impressive list of patrons is headed by William Matheus Sullivan.

The artists plan to present the ten sonatas in chronological order, that is, in the order of their publication. The recitals are scheduled for Oct. 25, Nov. 1 and 8. Special program notes are being prepared by Julian Seaman, music critic for the New York *Mirror*.

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RADIO: New and Old Symphonic Hours

CHANGE of locality and an occasional trek to other cities mark the chief differences of General Motors concerts this year. Carnegie Hall is the home site, with Erno Rapee presiding over the orchestra on a be-foliaged stage. The first three concerts took place there, and the fourth had its origin in Philadelphia, where proceedings were turned over to the local orchestra with Leopold Stokowski conducting and John McCormack as soloist. Opening on Sept. 13 with Harold Bauer and Albert Spalding as joint soloists, the series progressed through an evening with the Don Cossack Russian Male Chorus in the spotlight and another when Rosa Ponselle sang arias and songs. "Studio" audiences have been large—free tickets to Carnegie Hall apparently mean something.

Ford broadcasts, originating in Detroit, are reviewed elsewhere under that dateline. Both series follow the same program procedure as in other years—two stand-bys for musical listeners.

One of those new symphony lists we promised you is to be played by the Cincinnati Symphony under Eugene Goossens. By arrangement with the Cincinnati Institute of Fine Arts, Lucien Wulsin, president, the Friday concerts will be broadcast over a Columbia network at 2:45 p. m., EST, beginning Oct. 16. Noted soloists and novelties should make the concerts lively.

And another has already begun. Artur Bodanzky, conductor of the Metropolitan Opera, led the first of five concerts with the NBC Symphony on Oct. 1, at 10 p. m. over the NBC Blue Network, Helen Traubel, soprano, was soloist. Wagner's music is to be the central feature.

Still another, this time on WOR, with Leon Barzin leading the Bamberger Symphony on Thursdays at 9:30 p. m.; and on Oct. 14 the Curtis Symphony under Fritz Reiner will return to the Columbia network, launching the institute's eighth year on the air. Also featured during the series will be chamber music groups under Dr. Louis Bailly, wood-wind groups under Marcel Tabuteau and programs by individual vocal and instrumental soloists. The hour is 4:45 p. m.

Similarly, the Cincinnati Conservatory of Music returns to CBS on Oct. 10, with an orchestral concert under Alexander von Kreisler. Severin Eisenberger will play all the piano concertos of Beethoven, and the Mozart string quintets will also be given.

Report is that the New York Philharmonic-Symphony and CBS want commercial sponsorship for the orchestra's concerts—asking \$9,500 per Sunday afternoon.

Metropolitan Opera Auditions of the Air are scheduled again, still under the wing of Sherwin Williams. To begin on Oct. 18, WEAF network at 3 p. m.

A Library of Congress list will present the Coolidge String Quartet, with Frank Sheridan, pianist, and solo wood-wind players, in the major chamber works of Brahms, beginning Nov. 12 at 4:30 p. m. over CBS.

All the great doings at NBC are in honor of its tenth anniversary. One of the most interesting ideas is that of the All-American Orchestra, in which people all over the country are invited to participate. Ernest La Prade will conduct. The scheme has already won wide attention. The opening broadcast on Oct. 3 at 6:35,



Albert Spalding and Harold Bauer, Joint Soloists in the First General Motors Broadcast

was designed as an explanation of the plan, with the orchestra playing several works. Leopold Stokowski spoke briefly in endorsement of the idea. The compositions are all to be from the contest list of the National School Orchestra Association, and a special edition of this music is being prepared with the co-operation of music publishers.

NBC also announces the broadcast of the opening of the San Francisco Opera, on Oct. 30. Gaetano Merola will conduct 'La Juive' with noted singers.

New music consultant at Columbia—the well known Deems Taylor, also signed up for radio appearances under Columbia's Artist Bureau. His first act as consultant was to announce that six American composers have been commissioned to write music especially for the medium of the radio—Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston and William Grant Still. The works are to be in any form, but with a time restriction of forty minutes for a symphony, opera or cantata, twenty-two for a suite or concerto, eight to fourteen minutes for a work in one movement. The works are to be finished by June 1, 1937, and will be performed by the CBS Symphony, probably under Howard Barlow, next summer.

Over-heavy commercials slow down the new National Biscuit Company 'Twin Stars,' inaugurated on Oct. 2, over the NBC Blue Network. Designed to show off the talents of Rosemarie Brancato, soprano, and Helen Claire, actress, the proceedings got clumsily under way with stilted dialogue between announcer and smart, sales-talking little boy. This cumbersome, would-be bright talk should be reserved for later in the program, if it is retained at all. There is more dough than doings in the half hour. FQE

OBERLIN OPENS

Conservatory Starts Season with Prominent Faculty

OBERLIN, OHIO, Oct. 5.—The annual catalogue of the conservatory of music of Oberlin College for the season just opened has been issued in attractive format. Frank Holcomb Shaw, director of the conservatory and professor of piano since 1927, again heads the faculty, prominent members of which include William Treat Upton, piano; Karl Wilson Gehrken, school music; Reber Johnson, violin and ensemble; Olaf Christian Christiansen, choral music and choral director, and Normand Lockwood, theory and composition.

In addition to the regular classes in the curriculum, a series of artist recitals by well known musicians and organizations is a feature of the school year. During the past season those heard included the Cleveland Orchestra in three concerts, Ruggiero Ricci, Kirsten Flagstad, the Kolisch Quartet, Myra Hess, Emanuel Feuermann and Artur Schnabel.

CHICAGO CONCLUDES GRANT PARK SERIES

Stock Conducts Orchestra of 300—Apollo Club Names Works to Be Given

CHICAGO, Oct. 5.—Dr. Frederick Stock conducted an orchestra of 300 musicians including the combined forces of the Chicago Symphony, the Women's Symphony, the Chicago Civic Opera Orchestra and the Chicago Philharmonic, in the final concert of the Grant Park series. The program included Tchaikovsky's Fifth Symphony, the Overture 'Solennelle' of Glazounoff, Handel's Largo and the 'Ride of the Valkyries' by Wagner. Over 100,000 attended the performance.

Albert Goldberg, conductor, pianist, music critic, who has been the Chicago correspondent for MUSICAL AMERICA, has been appointed to the post of state director of the Federal music project in Illinois. He will assume complete charge of the state-wide music program. Izler Solomon has been named supervisor of the Chicago district.

Helen Howe Honored

The musical organizations of the Chicago public schools, the High School Music Teachers Club, Orchestra Club and Band Club recently sponsored a banquet in honor of Helen Howe, newly appointed director of music, which was to have been given on Oct. 6.

The Apollo Musical Club will give three concerts this season including a performance of Handel's 'Messiah' on Dec. 28 at Orchestra Hall. Georg Schumann's 'Ruth' will be given its sixth performance on Feb. 16 and the final concert will be devoted to Pierné's 'The Children's Crusade,' on April 20. The Civic Orchestra of Chicago, organized in 1920, will begin its eighteenth season during October.

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PHILADELPHIA MUSIC EVENTS FORECAST

Stokowski and Ormandy Will Conduct New Works—Many by Native Composers

PHILADELPHIA, Oct. 5.—Plans are complete for the Philadelphia Orchestra's six Concerts for Youth. Eugene Ormandy will conduct on Nov. 4, Dec. 6, Feb. 10 and March 17, and Leopold Stokowski on Nov. 18. On Jan. 18 José Iturbi will be heard in a piano recital.

Novelties planned by Mr. Stokowski during his tenure, aside from the new Rachmaninoff symphony already announced, include a recently composed two-piano concerto by Earl McDonald, Philadelphia composer and member of the faculty of the University of Pennsylvania music department. Stokowski will also play ten other works by American composers, including Victor Young's "Arizona." He will also introduce a symphony by the young Russian composer, Khrennikov. Mr. Ormandy's list of new works includes Paul Nordoff's "Secular Mass"; Kodály's "Dances of Galanta"; Hindemith's "Mathis der Mahler"; Bernard Wagenaar's Concerto for trio; Zador's "The Machine Man," and Sonzogno's Tango for orchestra.

Newcomers to the orchestra are: John Minsker, replacing Robert Bloom as English horn player, the latter going to Rochester; Simon Asim and J. K. Bauer, violas; Harry Goudeletzer and Samuel H. Mayes, 'cellos, and William Torello, contrabass, who will be the third member of the family in this section of the orchestra headed by his father, Anton Torello, the other being his brother Carl.

The Italo-American Philharmonic Orchestra, Guglielmo Sabatini, conductor, plans some interesting programs, which will include two operas—Mozart's "The Impresario" and a work of Renzo Bossi. Mozart's ballet "Les Petits Riens" is also scheduled.

J. W. F. Leman, conductor of the Women's Symphony lists ten concerts in Bethany Auditorium, and a group of educational programs in various sections of the city.

Chamber Music Lists

In the field of chamber music the Stringart Quartet will give several concerts. Programs of special interest include the Bach "Art of the Fugue" in the arrangement by Harris and Norton; and a Brahms program. New works are to be played including quartets by Isidore Freed and Henry Cowell, composed for and dedicated to the String-art group.

The Philadelphia Chamber String Simfonietta, Fabien Seitzky, conductor, will give concerts in the Bellevue-Stratford Ballroom on Nov. 4, Jan. 27, March 10 and April 10, the last a children's concert. Soloists include Maria Koussevitzky, soprano; Jeanne Behrend and Alexander Kellerman, pianists; and Louise Essex, 'cellist. A series of three concerts by the Philadelphia Chamber Orchestra and Composers Laboratory, Isidore Freed, director, is projected.

The Philadelphia Society for Contemporary Music, Alexander Kellerman, director, plans a number of programs in the course of the season. The Philadelphia Music Center announces that in addition to the many programs in the new auditorium at 310 South Juniper St., a series of ten recitals illustrating the history of chamber music will be given under the direction of Arthur Cohn.

The series of the Philadelphia Forum, William K. Huff, executive director, has already been listed. Emma Feldman, Philadelphia manager of the All Star Concert Series, announces that the Ballet Russe, with a different program than that planned for the Forum, will replace the Spanish Ballet on Nov. 10 in the Academy of Music, the change being necessitated by the death of Argentina and the Spanish civil war.

Choral Groups Name Plans

The Choral Society of Philadelphia, Dr. Henry Gordon Thunder, conductor, will give a list of choral works which includes Bach's "Christmas" Oratorio and the Mass in B Minor; Verdi's "Te Deum"; Wolf-Ferrari's "The New Life"; Handel's "Messiah" and Saint-Saëns's "Samson and Delilah." The Tiooga Choral Society, James B. Hartzell, conductor, will give Haydn's "The Creation," and Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church announces a roster of excellent works.

The Mendelssohn Club, one of the city's older singing organizations, is getting ready for the season. Dr. Earl McDonald, Philadelphia composer and member of the University of Pennsylvania Department of Music faculty, was recently appointed conductor. The Choral Art Society, Harry C. Banks, Jr., director is preparing for an active season. Included in works to be given is Bach's motet "Come Jesu, Come." Walter Baker, organist and choirmaster of the First Baptist Church, plans a series of special choral services, including Handel's "Messiah" (complete); Saint-Saëns's "Christmas Oratorio"; Brahms's "German Requiem"; Bach's "Ein Feste Burg," and Mendelssohn's "Elijah" and "The Hymn of Praise."

The Bach Society of Delaware County, James Allan Dash conductor, has resumed rehearsals. Handel's "Messiah" and Bach's "Magnificat" will be given in December and later in the season a series of Bach programs is planned, with the possibility of a festival devoted to instrumental as well as choral works of this composer.

Five Youth Recitals are scheduled to take place in the Fleisher Auditorium on Nov. 12, Dec. 10, Jan. 14, Feb. 17, and March 4. Programs are to be given by Margot Ros, ten-year old pianist, and Rafael Drurian, boy-violinist; a junior group of the Philadelphia Ballet under direction of Catherine Littlefield; the Curtis Woodwind Ensemble and Richard Goodman, pianist; a symphony orchestra, Walter Stein conducting, with Leonard Rose, 'cellist, a soloist; and the University of Pennsylvania Glee Club, Dr. Earl McDonald conducting. Chairman for the various evenings will be Dr. McDonald, Mr. Stein, Samuel Rosenbaum and Benjamin Ludlow.

The Symphony Club resumed its activities recently. Now in its twenty-eighth sea-

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son, the club offers training in orchestral routine; two-piano classes, and studies in musical theory.

The Philadelphia Phonograph Society, Alan M. March, president, is holding regular meetings Thursday evenings and several special programs are projected. The Academy of Vocal Arts, an outgrowth of the former School for Vocal Scholarships, has opened new headquarters at 1930 Locust Street, and will sponsor a series of operas in tabloid form. A new non-professional instrumental ensemble, to be known as the Germantown Orchestra, is now being formed. N. Lindsay Norden will train and conduct the organization.

Frances McCollin, musician and composer, will give her annual series of Thursday and Friday lecture-recitals on the programs of the Philadelphia Orchestra, starting on Oct. 8 and 9, and continuing throughout the orchestral season. A series of illustrated lectures dealing with developments in music from the Medieval period to the end of the Eighteenth century, will be given by William E. Smith.

The local federal music project is planning an active Fall season including a series of concerts by the Civic Symphony. The WPA Composers Forum-Laboratory, J. W. F. Leman, supervisor, will give a series of chamber-music recitals and a group of concerts devoted to organ and church music by Philadelphia composers. In addition a Festival of Philadelphia Music is planned at which orchestral, choral, chamber and solo works will be heard.

W. E. S.

Paderewski Prize Winner Returns

CHICAGO, Oct. 5.—Allan Arthur Wilman, twenty-seven-year-old native of Illinois who received the Paderewski Foundation prize of \$1,000 for young American composers in 1935, returned to this country in September after an extended stay in Europe.

While abroad Mr. Wilman attended the music festivals in Salzburg and Munich, and studied composition in Paris with Nadia Boulanger. During the past Spring the Boston Symphony under Dr. Serge Koussevitzky performed his orchestral work, "Solitude." Mr. Wilman recently accepted a position as teacher of composition and piano at Wyoming State University in Laramie. He received his Master's degree in music at the Chicago Musical College.

PORTLAND ATTENDS NUMEROUS RECITALS

Piastro and Rubinstein Heard in Sonata List—Symphony Plans New Series

PORTLAND, ORE., Oct. 5.—Mishel Piastro, violinist, and Ariel Rubinstein, pianist, appeared in a sonata program at the Neighbors of Woodcraft hall, on Sept. 28. The sonatas selected were Beethoven's "Kreutzer," Brahms's Op. 128, and Franck's in A. Impeccable coordination and interpretative beauty moved the auditors to spontaneous applause. The concert was a partial benefit for the Portland Symphony and the Portland Junior Symphony.

The recital of Barbara Thorne, soprano, with Evelene Calbreath at the piano, at Lincoln High School, on Sept. 15, was an artistic achievement. Miss Thorne is a scholarship student at Curtis Institute and has won twice in the vocal contests of the Federation of Music Clubs in the northwest. This program was also a partial benefit, for the Oregon Federation. Frantz Prochowski, who conducted a vocal class here in September, was the guest speaker at a meeting of the Oregon Music Teachers' Association, Portland district. Ora Bess Seeberger presided.

Future Events Listed

Among the important musical events the coming season will be the eight evening concerts of the Portland Symphony, Willem van Hoogstraten conducting. Artists will be presented on four of these programs and resident musicians will play in the matinee series. The Junior Symphony will give its accustomed three concerts. William B. McCurdy, northwest representative of the San Carlo Co., has entered the managerial concert field. Kirsten Flagstad will make her debut here in this course, and Nelson Eddy and the Jooss Ballet are slated for first appearances, in the Ellison-White series.

Ada Doernbecher Morse, who died on Aug. 30, left an endowment of \$1,000 to the Portland Symphony.

JOCELYN FOULKES

Stephen Hero to Give Recitals in Mexico City

Stephen Hero, violinist, who recently married José Iturbi's daughter, Marie, will give several recitals in November in Mexico City under the auspices of the University of Mexico. He will also be guest artist in December with the Albany Philharmonic playing the "Symphonie Espagnole" by Lalo.

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MUSIC: New Works by Barber, Bach for Quartet

Edited by
RONALD F. EYER

'Cello Sonata and Vocal Work Come from Samuel Barber

Two new works from the pen of Samuel Barber again attract attention to the substantial musical gifts of this young composer and the compositional fluency that he has already acquired. These latest products of his are a Sonata for Violoncello and Piano, his Op. 6, and 'Dover Beach,' a setting of an extended poem by Matthew Arnold for medium voice and string quartet, both published by G. Schirmer, Inc., New York.

In his 'cello sonata the composer places to his credit the fact that he never forgets that the instrument he is writing for was intended to sing and he gives it ample opportunity to do so. If in the thematic material there are many turns of the line that seem purely arbitrary, without real significance, one cannot escape the fact that there is a definite personality back of it all that makes it interesting even although it is not exactly moving. The sonata discloses that this young American's music is as yet largely cerebral rather than of emotional urgency, an inspiration that greater experience of life may provide. There is, of course, no slavish adherence to formal traditions and, while the freedom in this respect begets a somewhat rhapsodic effect, especially in the first movement, the impression the work creates of a not very pronounced physiognomy of style may be attributed in part, at least, to it.

In 'Dover Beach' the medium voice designated is obviously meant to be a baritone and its part is kept within a comfortable range throughout, a melodic declamatory or recitative style being adopted for it. It moves along more flowingly than one has learned to expect in a present-day setting of this type of thing and there are moments of real eloquence and definite mood. There is not a great variety of material but its use has been well planned and the string quartet accompaniment is, on the whole, singularly effective.

Negro Songs of Protest Collected

From among some 300 Negro songs collected during a sojourn of more than a dozen years among the colored people of the Carolinas, Georgia and other Southern States Lawrence Gellert has chosen twenty-four as 'Negro Songs of Protest,' which are published by the American Music League, New York. These songs were recorded on plantations and in chain gangs and lumber and turpentine work camps. Elie Siegmeister has transferred them to paper and provided piano accompaniments.

While it is impossible to escape the impression that a political purpose is involved, which somewhat weakens the effect of the book as a human document, many of the songs are interesting as supposedly improvisational outbursts, but, paradoxically, the music does not often convey the expected sense of spontaneity. In many cases, however, this has not been helped by the accompaniments, which, the editor avers, "are merely added to supply a background for those who feel they want one," whereas many of them provide an entirely extraneous and self-consciously sophisticated background disturbingly at variance with the melodies.



Samuel Barber, Whose 'Cello Sonata and Dover Beach Score Highly

Salzedo Adds to Harpist's Repertoire

So little is being written for the harp that in coming forward with a new set of beginners' pieces and a transcription of a popular piano classic for it Carlos Salzedo, the well-known harpist, appears in the light of a valiant defender of his faith in his instrument. The piano classic involved is Handel's 'Harmonious Blacksmith,' which, of course, possesses what traditionally has been a favorite formal pattern with harpists, namely, a set of variations. It emerges with quite a different aspect, since for practical purposes Mr. Salzedo has transposed it into G Flat and inevitably the piece forfeits much of the richness and sonorous dignity it possessed in the original key of E. Doubtless the nature of the undertaking also necessitated the simplifying of the polyphonic implications of the original and the frequent departure from the phrasing as ordained by von Bülow in the most commonly used piano edition, although, as a matter of fact, it would appear that the transcriber based his work only upon the original version without reference to von Bülow's ideas. In any case, harpists will welcome it and doubtless listeners will, also, after a momentary readjustment.

'Tiny Tales for Harpist Beginners,' designated as for harp or Irish harp, is the title of Mr. Salzedo's newest collection of easy teaching pieces, these for the most elementary students and, judging from many of the titles, for very small children at that. The set consists of ten little pieces of from sixteen to twenty measures each, written in most instances either in thirds throughout, or double fourths, or even octaves, as in the 'Pagoda of the Dragon,' in which a Chinese-y effect is ingeniously produced by the use of only four tones. The shortest of all, 'A Lost Kitten,' is especially amusing. The publisher in both cases is the Elkan-Vogel Co., Philadelphia.

'The Art of Fugue' Transcribed for String Quartet

Thanks to Roy Harris and M. D. Herter Norton, Bach's 'The Art of Fugue' is now available in a version for string quartet. We agree with the two transcribers that the string quartet is one of the few proper mediums for the expression of this last great utterance of the master contrapuntist and that their pains in working it over should be productive of a wider popularity for the work and a greater intimacy with its actual content.

'The Art of Fugue' is virtually unknown to the general public and to a good many musicians it is little more than a name. The work is the natural heritage of the organ, of course, and is best played by that instrument, though Bach did not designate any particular medium. Some pianists also know it and it is heard occasionally from the orchestra. But these do not have it within them to do the work justice. It remains then for the string ensemble to voice the long flights of polyphony, the monochrome harmonies and the vital sostenutos of this *lehrbuch* of part writing.

Before all else, probably, Messrs. Harris and Norton are to be congratulated upon the simple authenticity of their transcription. They have not attempted to "do something" with 'The Art of Fugue.' The setting is based upon the Bach-Gesellschaft Edition of 1887 edited by Wilhelm Rust, and no effort was made to enhance, "clarify" or otherwise corrupt the music as Bach left it—unfinished—when death called him. Range exigencies naturally called for some shifting of parts occasionally, but the transcribers took the position that "where no change is necessary, it is necessary not to change" and therewith sent to the presses a valuable representation of one of music's masterpieces. The edition is published with score and parts by G. Schirmer, Inc., New York.

white note in lozenge shape throughout. And, while the fourth is not the key finger for arpeggios in the same manner, the same principle is followed in the arpeggios of the common chord and its inversions 'in order to combat the strong inclination to substitute the third finger for the fourth' and also in the arpeggios of the dominant and diminished sevenths. The device should be helpful to students in grasping the proper fingering quickly. The fingerings are, of course, traditional. (Keith Prowse.)

Study for the Left Hand. After Chopin's Prelude in B Flat Minor. Arranged by James Friskin. The original right hand line of the inverted for the left hand and transposed into B. Not a very euphonious arrangement but it offers opportunity for profitable left hand practice against a right hand part of simple design. (J. Fischer.)

For Violin and Piano

Etude (in Thirds). By Alexandre Scriabin, Op. 8, No. 10. This piano study has been transcribed with remarkable skill by Joseph Szigeti, the distinguished Hungarian violinist, a recasting of the piece in the idiom of the violin. There are an elaborate introductory note by the violinist-transcriber and three pages of preparatory studies, in which Mr. Szigeti indicates how the technique necessary to perform his virtuoso transcription may be acquired by practicing certain familiar violin etudes and compositions. (Strad Edition.)

For String Orchestra (Scores)

'Fosteriana' (Two Impressions Based on Foster Songs). By Harvey Gaul. Mr. Gaul has written a charming work in two sections, Stephen Foster Hums 'Round His Attic,' a Maestoso movement, followed by 'Stephen Foster Often Laughed,' an Allegretto Scherzando. There is much imagination in his treatment of these themes. (J. Fischer.)

Percussion Ensemble

'Percussion Pieces': J. M. Beyer, Harold Davidson, Ray Green, Doris Humphrey, Wm. Russell, Gerald Strang. A collection of drum, triangle, bottle, Chinese wood-block, smashed pitcher, etc., orchestrations in all imaginable rhythms. For two-steps. (New Music.)

— Briefer Mention —

For Piano Teaching Material

Piano and Musicianship Course: Piano Fundamentals, Teachers' Manual for Piano Fundamentals. By Stella Nahum, Lillian Reznikoff Wolfe and Reuben Kosakoff. A well-conceived work of comprehensive basis for use in training students of all ages ostensibly but more especially adapted for the younger ones. In the first book the fundamentals of musicianship are lucidly presented in a manner equally suitable for individual teaching or class instruction, with twenty-five illustrative studies and fifty-four very easy supplementary pieces, mostly arrangements of folksongs. Both arm and finger technique is introduced in the studies. The Teachers' Manual contains a series of well-thought-out lesson plans for the first year of piano study in classes and deals with rhythm, the staff, the keyboard, keys, scales and triads, technical principles and analysis. A well-systematized outline that should be of value to teachers. (J. Fischer.)

The Pupil's Recital Album. A sequel to The Pupil's Library. Part IV. A collection of seven pieces of medium and, in some cases, more than medium difficulty. The title invites a challenge as, apart from a useful Prelude-Etude for right hand alone by Arthur Foote, originally published in 1897, the compositions chosen are scarcely such as students capable of playing them should be encouraged to regard as representing a worthwhile recital standard. Essentially salon music and 'dated' at that. (Schmidt.)

'Correct Fingering At a Glance.' The New Book of Scales and Arpeggios. By Ernest Haywood. Stressing the fourth finger as the key to correct fingering of the scales as his special point of departure, the author presents all the major and minor scales with the fourth finger printed as a

— Music Received —

Part Songs

Women's Voices, 3 Parts, Piano Acc.

'Far O'er the Bay,' by Franck-Treharne. 'Spinning Song,' German Folk-song arr. by Aslanoff. 'The Bells of Bergen,' by S. R. Gaines. (Schirmer.) 'The Love Charm,' 'The Flower Girl,' by Padilla-Stickles. (Carl Fischer.) 'An Annapolis Lullaby,' by Gustav Klemm. 'My Fictitious Palace,' by Cecil Forsyth. 'Forest Lullaby,' by Edward Harris. 'Nod. Tender Bud,' by Rubinstein. 'Ständchen,' by R. Strauss, arr. by Rafael Mertis. (J. Fischer.)

Men's Voices, 4 Parts, Piano Acc.

'By a Brook,' by Grieg, arr. by Rafael Mertis. 'Call the Ewes,' 'O Can Ye Sew Cushions,' Scotch folk-songs arr. by Gordon Balch Nevin. 'Go Down Moses,' Negro Spiritual, arr. by Harvey Gaul. 'Wake Thee, Now, Dearest,' Czechoslovak folksong, arr. by Deems Taylor. 'Rapturous Hour,' by Reynaldo Hahn, arr. by Harry Gilbert. (J. Fischer.) 'The Song of the Flea,' by Moussorgsky, arr. by Yasha Davidoff. 'Spanish Serenade,' 'Play-ers' by Granados, arr. by Victor Harris. 'Giuseppe, da Barber,' ('Mia Carlotta') by Carl Oberbrunner, arr. by Harvey Enders. (Schirmer.) 'The Vagabonds,' by Lewys Thomas. 'Thou Not Deserving,' by Antonio Caldara, arr. by Cesare Sodero. 'Little Princess,' by José Padilla, arr. by William Stickles. 'Rose Softly Blooming,' by Louis Spohr, arr. by Cesare Sodero.

Operettas

'Hinemos,' (An Epic of New Zealand) by Alfred Hill. (Schirmer.) 'Little Black Sambo,' (An Operetta for Children) by Henry P. Cross. (J. Fischer.) 'Hollywood Bound,' by Don Wilson. (Carl Fischer.)

For Band

'Marchette,' band book, arr. by Mayhew Lake. (Presser.) 'I'm Coming Back to You, My Texas,' by Bill Cunningham. 'Will You Come to the Bower?' arr. by Oscar J. Fox. 'Bluebonnet, Flower of Texas,' by Oscar J. Fox, all arr. for band by William D. Revelli. (Birchard.)

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THE SALZBURG FESTIVAL IN RETROSPECT

Opera Performances Reach High Plane—Throngs Attend Events in Concert Halls and Churches—Conductors Are Great Drawing-Cards

By DR. PAUL STEFAN

VIENNA, Sept. 1.

MOST of the members of the Vienna Opera orchestra are just arriving here, myself along with them. In a few hours the opera season begins and yet yesterday everyone was occupied in Salzburg. 'Fidelio' under Toscanini ended the festival in Salzburg just as it had begun it. The maestro was so delighted with Salzburg, with Austria, and with the new director of the Vienna Opera, Dr. Erwin Kerber, that when asked whether he would perhaps conduct 'Fidelio' also in Vienna, he accepted immediately. And so in the second half of September Vienna will hear two performances of this work under his baton. It is the first time since 1929, when he left La Scala, that Toscanini will conduct at a repertoire theatre.

The Salzburg Festival offered 'Don Giovanni' (Walter), 'Figaro' and 'Cosi fan Tutte' (Weingartner), Gluck's 'Orpheus', 'Fidelio', 'Meistersinger' and 'Falstaff' (Toscanini), each four times, 'Tristan' once (Walter), and Hugo Wolf's 'Corregidor' twice as arranged and conducted by Bruno Walter. It might be remarked that the music of 'Corregidor' gave all the friends of Hugo Wolf great pleasure, that Walter took care of the orchestral part and also the stage wonderfully, but that as far as the singers were concerned all things were not as one might wish them for Salzburg. The directors of the festival know best themselves that in other cases as well ('Cosi' and 'Figaro') the taking over of Vienna repertoire performances for Salzburg has not turned out very well and in the next festival season they expect to make definite improvement in this respect. On the whole, however, one got again this year good impressions of the opera performances for which of course the names of Toscanini and Walter vouched.

A Trend Towards Novelty

Performances like those of 'Le pauvre Matelot' together with the newly arranged 'Oca del Cairo' of Mozart by the International Operatic Studio of Salzburg, indicate the direction which



Eidé Noréna, Soprano, with Joseph Messner After a Rehearsal for a Cathedral Concert

the festival of next year will also have to take—trying to interest the public with new attractions, and not merely give, however excellently, the well known classical works.

Very interesting things were offered in the different concert halls, the Festspielhaus, the Mozarteum, St. Peter's Church, and the Cathedral. Toscanini and Walter conducted each two great orchestral concerts, of which Walter devoted one to Mozart, the main feature being the G Minor Symphony and the violin concerto in G, in which the soloist Francescatti distinguished himself. Walter's second concert consisted of a magnificent performance of the Third Symphony of Mahler, a memorial celebration on the occasion of the twenty-fifth anniversary of the day of Mahler's death. A memorial celebration was also the performance by Weingartner of Liszt's 'Christus,' which likewise did not fail to make an impression on the audience. Toscanini conducted on one occasion Brahms's 'German Requiem.'

The Salzburg audience simply went into ecstasies over it. Equally resplendent was his second concert with Schubert's great C Major Symphony, Smetana's 'Moldau,' three movements from Goldmark's suite 'Ländliche Hochzeit' ('Rustic Wedding'), and Rossini's Overture to 'Semiramis.'

Rodzinski Scores Success

A great success was scored by Artur Rodzinski who conducted for the first time in Salzburg. Toscanini attended the concert and gave the signal for the rousing applause. Rodzinski impressed the connoisseurs and the audience tremendously as a rhythmist, as a musician of subtle transitions, and as an artist of the greatest animation. His program was the First Symphony of Shostakovich, pieces by Albeniz and Stravinsky, the suite of the young Austrian composer Wilhelm Jerger, and variations on a theme of Beethoven which Franz Schmidt had written for the one-armed pianist Paul Wittgenstein. Rodzinski was immediately engaged for a Philharmonic concert in Vienna.

In St. Peter's Church there was the traditional C Minor Mass of Mozart under Baumgartner, the director of the Mozarteum, and a further concert of old sacred music. In the cathedral one encountered singers of particular calibre who are also known in America. Thus

Gigli, for example, for the benefit of the cathedral and without honorarium took over one of the cathedral concerts under the choir leader Joseph Messner and enchanted an audience of several thousand with some of his most beautiful arias which were accompanied by the cathedral orchestra. Eidé Noréna sang the soprano part of the Mozart 'Requiem,' likewise traditional for Salzburg, and with the Viennese contralto, Jella von Braun-Fernwald, the 'Stabat Mater' of Pergolesi, a concert which the Italian crown prince attended. At one of the morning services in the cathedral, also under Messner's direction, Gina van de Veer sang very beautifully the latest composition of the Austrian Max Springer, a Pater Noster. There was also a big audience at the Mozart serenades conducted by Baumgartner. And finally a wonderful Mozart evening was given by the Rosé Quartet, which, assisted by Alma Rosé, the daughter of the famous principal, and by the Philharmonic clarinetist L. Wlach, presented the Clarinet Quintet String Quintet in G Minor and the String Quartet in E Flat on one of the last days of the festival.

This year's events have proved again that the make-up of the festival, the usual one for several years, has remained sound and viable. And the great conductors are personalities who are real attractions and for whose sake alone—Toscanini, for example—the public will flock to Salzburg again and again. That there still remain details that leave something to be desired is quite natural and will certainly be taken into account by the directors. On the whole, however, one can congratulate not only the Salzburg Festspielhaus group, especially its artistic leader Dr. Kerber, who is now also director of the Vienna Opera, but also the whole city, indeed all Austria, on the success of the 1936 Festival.

Wettergren to Make Recital Tour

Gertrud Wettergren, contralto of the Metropolitan Opera, will make her first American recital tour this fall. She arrived here on Oct. 5, and her first engagement will be in Youngstown on Oct. 26.

TOSCANINI ADVOCATES NEW HALL FOR SALZBURG

Suggests Festival Artists Raise Funds—May Conduct in New York to This End

VIENNA, Oct. 1.—At a dinner given for Arturo Toscanini by the Austrian Minister of Public Instruction, Dr. Pernter, as the head of the Austrian State Theatre, the former put forward a scheme whereby a new festival hall would be erected in Salzburg. He was so inspired by the acoustics of the Vienna State Opera that he declared there was no comparison between the former and those of the present Festival Hall. The expenses of the new hall could be defrayed by letting the artists of the festival devote their energies to the task of raising them. He would be glad to conduct for the benefit of this new Salzburg hall.

Lotte Lehmann, who, along with Bruno Walter, was likewise a guest of the Minister, is going to give a benefit concert in New York for the same cause. There is some prospect that Toscanini will conduct in New York to raise funds for the new hall. Optimists are of the opinion that the structure might possibly be ready in time for the festival of 1937.

It is announced that Toscanini will conduct four operas at the Salzburg Festival next year. He will repeat the 'Falstaff,' 'Fidelio' and 'Meistersinger' performances of the past season and will add 'The Magic Flute,' which has not been given at the festival before. Dr. Herbert Graf will be the stage director. P. S.

Richard Wagner Society Sponsors Lecture Series

The Richard Wagner Society will sponsor a series of lectures in the Barbizon recital salon of the Hotel Barbizon. Dr. Ernest Lert, former stage director at La Scala with Toscanini, later at the Metropolitan and currently with the Curtis Institute of Music, will discuss "Producing 'Der Ring des Nibelungen,'" on Oct. 18. Other lecturers in the series include Dr. Paul Bekker, Prof. Douglas Moore, Prof. Martin Bernstein and Robert Lawrence.

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RUSSIAN PIANIST TO RETURN TO U. S.

ALEXANDER BRAILOWSKY, Russian pianist, who has spent the summer vacation at his villa in Lausanne after a tour of South America, will begin his European autumn appearances in The Hague on Oct. 11. Other cities in which he will concertize, in several appearing with orchestra, are Lausanne, Geneva, Amsterdam, Rotterdam, Stockholm, Copenhagen, Liège, Paris, Prague, Buren, Vienna, Bucharest, Budapest, Brussels, London, Marseilles, Monte Carlo, Zurich, Lyon, Bordeaux and Cannes.

His South American tour included eleven concerts in Rio de Janeiro and nine in Buenos Aires, including an appearance with orchestra and six recitals comprising Chopin's complete works.

In January he will return to America for orchestral and recital appearances in New York, Chicago and other important cities. Before returning to Europe where he will resume his tour in March, Mr. Brailowsky will have ap-



Alexander Brailowsky on the Terrace of His Switzerland Home, Overlooking Lake Geneva

peared in Mexico and Colombia. His spring schedule for Europe includes another recital in the Queens Hall in London, at the Salle Pleyel in Paris, and concerts throughout Italy.

Balogh Gives Newport Recital

One of the outstanding events of the recent season in Newport, R. I., was the recital of Erno Balogh, pianist and com-

poser, at the home of Countess Laszlo Szechenyi, on Sept. 12. Mr. Balogh played Spanish pieces, works by Chopin and Rachmaninoff, a Viennese group and several of his own compositions. In the audience were his hostess's brother, Cornelius Vanderbilt and his wife, and Dr. Wu Fi Lang, president of the Gingling College in China, here for the Harvard Tercentenary.

Mr. Balogh has returned to New York and opened new studios at 145 West 55th. He will continue to be heard as the accompanist for Lotte Lehmann.

AUSTRALIANS HEAR SINGERS IN RECITAL

Crooks, Rethberg and Pinza in Programs—G & S and Radio Series Add to Events

MELBOURNE, AUS., Sept. 25.—The 1936 concert season has attracted many American artists to Australia. Both in Melbourne and in Sydney the concerts given by Richard Crooks have aroused unprecedented enthusiasm. The gramophone and the wireless provided valuable advance publicity, and the personality and skill of the singer captured both the affection and the respect of the musical public. In Melbourne, where the Town Hall was almost continuously sold-out, the catholicity of the programmes occasioned, however, much disagreement between laymen and musicians. The "highbrow" section of the community objected to the popular items: the public enjoyed them uproariously, and clamoured for more. Genuine music-lovers rejoiced alike in the singer's sincere and proportioned art, and in the almost hysterical enthusiasm of thousands of the supposedly unmusical.

Touring Australia under contract to the Australian Broadcasting Commission, Elisabeth Rethberg and Ezio Pinza opened their Sydney season on July 28. The concert was relayed to all national stations throughout the Commonwealth. The exhilarating brilliance of the soprano's upper register transmitted with admirable fidelity, and the excitement of the audience could be estimated by the number of encores. The sonority and warmth of Mr. Pinza's singing at times eluded the microphone, but the Verdi aria, 'Il Lacirato Spirito,' was as satisfactory in reproduction as in breadth of vocal style.

Dance Recitals Vary Season

The musical season in Melbourne has been varied by two series of dance recitals. The American artist, La Meri, delighted large audiences by her scholarly interpretations of traditional dance-forms. Fascinating lighting effects and much interesting recorded music were employed in the dances collected by La Meri in Latin America. Of greater individual import were the impressionist-dances presented by a talented German girl, Norda Mata, who, trained by Mary Wigman, and inspired by personal research in the Far East, has evolved a series of "creative moods" at once fantastic and convincing.

The Gilbert and Sullivan operas are an institution in Australia, and the company appearing this month in Melbourne includes several promising young singers who received their training at the Melbourne Conservatorium of Music.

Appearing as guest conductor with the Melbourne Symphony, Percy Code, conductor of the Broadcasting Chamber Orchestra, obtained admirable results in the First Symphony of Edward Elgar.

BIDDY ALLEN

CHICAGO STUDENT GROUP MEETS IN ANNUAL FETE

Association of Chicago Musical College Holds Opening Reception for New Pupils

CHICAGO, Oct. 5.—The student association of Chicago Musical College held the first annual party of the season on Sept. 18. The guests of honor were President and Mrs. Rudolph Ganz, Russell A. Elmquist, business manager, and Mrs. Louise Crumm.

The student council is an elective group drawing its membership from the student body. Edward F. Wencel, chairman of the council, is majoring in violin and has been a pupil of Max Fischel and Leon Sametini. Audley Wasson, the secretary, is studying piano with Silvio Scionti. Theresea Eagle is studying voice under Graham Reed. Miriam Hockett is doing graduate work with Max Fischel in violin, and Virgil Hershberger is majoring in piano with Mollie Margolies.

OPERA FOR BATON ROUGE

Three Works to Be Given at Louisiana State University

BATON ROUGE, LA., Oct. 5.—'Cavalleria Rusticana,' 'La Bohème' and 'Faust,' have been named by Pasquale Amato as the three operas to be presented by the Louisiana State University school of music and the Baton Rouge Grand Opera association during the coming year. 'Cavalleria' will be given on a double bill with a ballet to be presented by the University dance center.

The tentative schedule lists the double bill for the first week in December, 'Bohème' for February, and 'Faust' for April. The works will be produced by the opera department in the school, with all talent drawn from the student personnel. The productions will be sponsored by the opera association, as has been the custom for the past three seasons. Mr. Amato is artist director of the University opera department. Dr. H. W. Stopher, director of the music school, is general director.

RECITAL IN HONOLULU

Florence Austral and John Amadio Open Season with Joint Recital

HONOLULU, Oct. 1.—Florence Austral, dramatic soprano, and John Amadio, flutist, made their first local appearance on the evening of Sept. 26. A program of contrast and dramatic interest, excellently performed, contributed to the almost unprecedented enthusiasm of concert-goers. Piano accompaniments were supplied by Verne Waldo Thompson.

Other recent recitals of importance were given by Aroldo Collini, tenor, and Agnes Naiwi, mezzo-soprano, both artists appearing at the Academy of Arts. Opened so auspiciously, Honolulu's musical season promises much.

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BUFFALO SYMPHONY BEGINS REHEARSALS

WPA Orchestra to Give Twenty-seven Concerts Under the Baton of Autori

BUFFALO, Oct. 5.—The Buffalo Symphony of the Federal music project, formerly known as the Buffalo Philharmonic, rehearsed during the month of September, preparatory to giving twenty-seven concerts during the new season in Shea's Court Street theatre, at a nominal price and under the baton of its new conductor, Franco Autori.



Mr. Autori, formerly assistant conductor of the Chicago Civic Opera company and the Ravinia Opera company, has been staff conductor for the WPA projects in New York for the past two years. He recently completed a series of successful open-air concerts here.

Fusca Sponsors Concerts

The Concert Bureau, Inc., J. Allen Fusca, director, and Bessie Bellanca, manager, will give a series of six concerts for the season 1936-37 in Elmwood Music Hall. Richard Bonelli, baritone, of the Metropolitan Opera, will open the series on Oct. 11. The second concert will present Mario Chamlee, tenor, and Ruth Miller, soprano, on Oct. 20. Florence Austral, soprano, and John Amadio, flutist, will be heard in joint recital on Nov. 17. The fourth concert on Jan. 5 will bring Efrem Zimbalist, violinist. The Cleveland Orchestra, under Artur Rodzinski, will be heard on Feb. 7, and John McCormack, tenor, will bring the series to a close on Feb. 16.

Mr. Fusca, director of the lately organized Concert Bureau, is a native of



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Boston and a patron of music, who has recently established his home in this city. He presented three artists, Giovanni Martinelli, Gladys Swarthout and Tito Schipa at the Buffalo Consistory last season, donating the proceeds to the Columbus Hospital, the Buffalo General Hospital Fund and the Buffalo Hospitals and Milk Funds. During the past year he has sponsored fifty-five Sunday afternoon concerts of an hour's duration at the Buffalo General Hospital, four Buffalo musicians, William Schimpf, violinist; Edgar Haunz, 'cellist; Karl Koch, pianist, and M. Newell, tenor, providing the programs.

An imposing array of talent is scheduled for the Zorah Berry series for the coming season. Kirsten Flagstad, Guionar Novaes, Joseph Szigeti, Josephine Antoine, The Boston Symphony, Richard Crooks, Helen Olheim, Marian Anderson, Albert Spalding, Dalies Frantz and Artur Schnabel are listed.

ETHEL McDOWELL

REPRESENTATIVE GUILD FORMED FOR MUSICIANS

New Organization to Represent Artists as Performers or Lecturers in Special Fields

A new organization, The Guild for Musicians, with headquarters at Steinway Hall, which will represent musicians as performers or lecturers in special fields, chiefly old and new music and chamber music, and various branches of music study and investigation, has been formed.

The largest ensemble listed is a new one, the Lotta Van Buren Players, comprising the first sextet of viol players in this country, a quartet of recorder players, duo-harpsichordists, spinet, virginal, clavichord players, madrigalists, and solo singers. Also in this field are Alix Young Maruchess, viola d'amore and viola player; Frances Blaisdell, flutist, and Mitchell Miller, oboist. The second largest group is the Willem Durieux Chamber Music Ensemble, a double quartet whose literature covers a large section of string orchestra music. Another new quartet is The String Quartet for Contemporary Music, whose members are Max Hollander, Lucien Baron, David Mankowitz and Carl Stern. Harold and Marion Berkley will be heard in sonatas, and Carl Deis, pianist, and Arthur Mendel, lecturer, are included in Beethoven sonata programs.

Singers are Ada MacLeish, soprano, and Roland Partridge, tenor. Harry Cumpson, pianist, soloist and ensemble player, specializes chiefly in modern music. By special arrangement with other managements, the Stradivarius Quartet, Helen Teschner Tas, violinist, and Roy Harris, in lecture-recitals to be announced, are listed with the new Guild, organized by Ethel S. Cohen and Erminie Kahn with additional representatives. The lecture list includes at this time Martin Bernstein, Paul Boepple, A. Lehman Engel, B. H. Haggin, Lazare Saminsky and Hans Weisse.

Frank Glazer to Give Town Hall Recital

Frank Glazer, American pianist, will give his first New York recital in the Town Hall on the evening of Oct. 20, when he will play Schubert's Sonata in A Minor, Bach's 'English' Suite No. 3 in G Minor, Brahms's Sonata in No. 3, F Minor, and several works by Chopin. Mr. Glazer has studied piano with Schnabel and Jacob Moerschel, a pupil of Leschetizky, and composition with Arnold Schönberg.

CORNELL SPONSORS SERIES IN ITHACA

Two Winter Subscription Lists Booked for University— Recitalists Heard

ITHACA, Oct. 5.—The series of free summer concerts sponsored by the music department of Cornell University, Paul J. Weaver, director, reached a new high this summer for attendance and enthusiasm. Recitalists were Andrew C. Haigh, pianist, on July 16, and Joseph Kirshbaum, violinist, on July 23, —both of the Cornell music department; Jeanne Palmer Soudeikine, American-Russian soprano, on July 30, and Frank Mannheimer, London pianist, on Aug. 6. The Syracuse Symphony under André Polah, concluded the series on Aug. 10.

Artists and organizations booked for the two winter subscription series at Cornell University include Lotte Lehmann on Oct. 27; the Budapest String Quartet on Nov. 17; Fritz Kreisler on Dec. 10; Josef Lhevinne on Jan. 12; Pro Arte Quartet on March 4, and the Rochester Philharmonic with José Iturbi on March 19.

Rebmann Gets New Post

Victor L. F. Rebman of Yonkers has been appointed director of the department of music at Ithaca College. Dr. Rebmann is nationally known as a music educator, both as an editor of school publications for G. Schirmer, Inc., and Ginn & Co., and as adjudicator and guest conductor at many music festivals and competitions. He is a member of the National Research Council and a past president of the Eastern

Music Supervisors Conference.

An informal faculty recital at Ithaca College on Sept. 21 inaugurated the concert season here. The performers were Léon Sampaix, pianist; Ralph Ewing, bass; William Coad, violinist; John W. Feeney, 'cellist, and George K. Driscoll, accompanist.

J. MURRAY BARBOUR

SPAM LISTS CONTEST

Will Examine Chamber Music with Purpose of Publication

The Society for the Publication of American Music, A. Walter Kramer, president, will again examine chamber music manuscripts with a view to publication. Compositions must be by American citizens or by composers who have applied for citizenship and should be sent, before Oct. 15th to Marion Bauer, 40 West 77th Street, New York.

Manuscripts must not bear the composer's name, but should be marked with a pseudonym. The composer's real name and address should be enclosed in a sealed envelope with the pseudonym marked on the outside. Manuscripts will be returned, express collect, insured for any amount stipulated by the composer.

J. T. Roach Joins Carl Fischer, Inc.

J. Tatian Roach, well-known in the music education field, has recently joined the firm of Carl Fischer, Inc., as its eastern representative. Mr. Roach was for many years sales manager and managing editor of the educational music publications of Hinds, Hayden and Eldredge, Inc. He was also one of the organizers of the Music Educators' Exhibitors Association, and served as its president from 1928 to 1930.

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Nathan Milstein, Now In Europe, Plans New Tour of United States



Bechert
Nathan Milstein, Violinist, Photographed at
His Summer Home in Switzerland

Nathan Milstein, violinist, who will return to this country in January for his eighth consecutive American tour, is at present touring Europe.

His schedule includes appearances in thirteen countries where he will give forty-four concerts. He will play with

orchestras in Vienna, Bucharest, Lausanne, Geneva, The Hague, Amsterdam, Paris, Rome, Stockholm, Copenhagen, Brussels, Monte Carlo, and Torino. Among the cities in which he will give recitals are Prague, Budapest, London, Zurich, Lyon, Marseille, Oslo, Bergen, Trondheim, Stockholm, Paris, Antwerp, Milan, Florence, Naples, Verona, Palermo, Trieste and Fiume.

On Dec. 30, Mr. Milstein will sail for America for an extensive tour which will take him to the Pacific Coast for the first time in many seasons.

Albert Morini to Visit America

Albert Morini, European concert manager under whose auspices the Yale Glee Club and Manhattan String Quartet recently toured the continent, will arrive in the United States within the next few weeks to arrange for other American attractions to tour Europe. The Manhattan String Quartet will give forty concerts under the management of Mr. Morini throughout Europe and Russia, beginning in January, 1937.

Spalding Sails for Europe

Albert Spalding sailed for Europe on Sept. 16 on the Normandie to play with a number of the major orchestras. The violinist will return about the middle of November when he is scheduled to begin his American tour, an unusual feature of which will be seventeen appearances as soloist with orchestra.

CINCINNATI COMPLETES NEW SEASON'S PLANS

Soloists with Symphony Listed —'Pinafore' Given Novel Outdoor Performance

CINCINNATI, Oct. 5.—The Cincinnati Symphony program for 1936-37 has been completed with the engagement of Guionar Novaes, brilliant pianist, for the second pair of concerts on Oct. 23 and 24. She has been heard once before in Cincinnati, with the symphony ten years ago. The complete list of soloists, announced by Theodore F. Gannon, manager, includes John Charles Thomas, Simon Barer, Gregor Piatigorsky, José Iturbi, Joseph Szigeti, Charles Courboin, Robert Schmitz, Alexander Tansman, Rudolph Ganz, Lawrence Tibbett, Bronislaw Huberman, Severin Eisenberger, Helen Jepson.

Eugene Goossens arrived on Sept. 25 with additional plans. As in the past, he will offer several seldom-heard works by outstanding contemporary composers, including excerpts from the latest operas, of Richard Strauss, 'Arabella' and 'The Silent Woman,' the Fourth Symphony of Sibelius, a piano concerto by Jean Francaix, a new symphony by Emerson Whithorne, a nocturne by Edward Stringham and a divertimento by Ulric Cole. The drive to secure subscriptions to fill the new home of the symphony concerts, Cincinnati's venerable Music Hall, has leaped well past the half-way mark toward the goal of 7,000 season reservations, set by Mrs. Frances Wyman, chairman of the women's committee.

The fourth of the series of operas to be given this year by the Cincinnati Symphony will be Richard Strauss's 'Salome,' which will receive two performances at the end of February. The other three works are Bizet's 'Carmen,' scheduled for early November, Puccini's 'Tosca' the middle of December, and Mozart's 'The Marriage of Figaro' in January. The casts will include many noted artists, among them Lotte Lehman, Armand Tokatyan, Alfredo Gandolfi, Gertrud Wettengren, Sidney Raynor, Phil Reep and Maria Silveira.

The death of La Argentina, and the upheaval in Spain, resulting in the abandonment of her troupe's American tour, caused Herman Thuman, manager of Cincinnati's Artist Series, to substitute the Jooss Ballet, of 'Green Table' fame. The group has been engaged for the second performance of the series on Nov. 5. Kirsten Flagstad will open the series on Oct. 15; Charles Kullmann, young American tenor, will appear on Dec. 1, Vladimir Horowitz, pianist, on Jan. 6. Jascha Heifetz will conclude the series toward the end of January.

One of the most lavish musical offerings of Cincinnati's 1936-37 season will be the series of the Matinee Musicale Club, which each year brings artists of international fame. On Nov. 8 the Kolisch Quartet will open the series. They will be followed on Nov. 23 by Enid Szantho, Hungarian contralto; on Dec. 10 by the Austrian 'cellist, Emmanuel Feuermann; on Jan. 7 by Rudolf Serkin, pianist; and on March 31 by Marian Anderson, negro singer.

The Cincinnati College of Music has engaged Leon Comas for the coming season as a result of numerous requests

following his short sojourn here last year. He is a teacher of piano. Marcian Thalberg, pianist, will also join the faculty of the Cincinnati College of Music this fall.

Conservatory Adds Department

The Cincinnati Conservatory of Music has created a department of musicology offering courses leading to a Master of Music Degree, conducted by senior members of the faculty with visiting lecturers from the University of Cincinnati.

One of the most ambitious enterprises by the Federal Musicians' and Actors' Projects division of the WPA in the Cincinnati area was the production of Gilbert and Sullivan's 'H.M.S. Pinafore' in a specially constructed open-air floating theatre on the lake of one of the city's largest parks. The operetta, directed by Theodore Hahn, Jr., was presented from Sept. 13 through the 26th. Material assistance had been lent the project by the donation of lumber by local lumber companies and electric power by the Union Gas and Electric Company. Local talent was employed exclusively. RICHARD LEIGHTON

PEABODY CONSERVATORY AWARDS SCHOLARSHIPS

Contestants from Twelve States Win Honors—Sixteen Are Given One- Year Tuition

BALTIMORE, Oct. 5.—Winners of the three-year scholarships at the Peabody Conservatory, for the coming year have been announced with the opening of the fall term. Nearly 150 contestants from twelve states participated in the competitive examinations. The winners were:

Eldon E. Basney, Port Huron, Mich.; Boise Memorial Composition Scholarship, Maury G. Gould, New York; Woods Voice Scholarship, Mary Eidam, Rochester, N. Y.; Peabody Violoncello Scholarship, No. 1. One-year Scholarships were awarded to Keith Collins, Negaunee, Mich.; Elizabeth Altrutz, Albany, N. Y.; piano; Marion Levin, Baltimore, and Gibbs Schroeder, Kenosha, Wis., violin, and Anne Elizabeth Kraft, Parkersburg, W. Va., organ. One-year awards were also made as follows: Voice, Dorothy Aiken, Washington, D. C.; George Akers, Baltimore; Allen Frye, Youngstown, O.; Sara Leaman, Lancaster, Pa., and Carolyn Lobdell, Baltimore. Composition, La Mar S. Parrish, Washington, D. C.; flute to Adam Wojtyciak, Baltimore; clarinet, Albert Sigismundi, Baltimore; French horn, Roy F. Krueger, Milwaukee, Wisc.; tympani, William S. Hart, Jr., Baltimore, Md.

Kolisch Quartet Again to Tour America

The Kolisch Quartet, during the 1936-37 season, will make their third tour of the United States, beginning on Oct. 19 in Seattle, Wash., and extending to the end of January. During this period they will twice travel to the Pacific Coast. Two New York recitals in the Town Hall are on their schedule and one concert in the same auditorium under the auspices of the New Friends of Music. They have recently completed a successful tour of South America.

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NATIVE MUSIC MARKS HARVARD EVENTS

Works by Harvard Graduates Are Given on Chamber Music Programs—Boston Symphony Plays Trio of Concerts—WPA Project in d'Albert and Wag- ner Operas in English

Boston, Oct. 5.—Uppermost in the thoughts of New Englanders during the past month has been the Harvard Tercentenary celebration which came to a glorious climax with a final week of music. The programs offered were peculiarly fitting, listing as they did, works by Harvard graduates of both the old and the new schools of composition.

The music festival (for it virtually amounted to such) opened on Sept. 13 with an organ recital by Prof. Archibald T. Davison. There followed during the week, a trio of chamber music concerts sponsored by Mrs. Elizabeth Sprague Coolidge and played by the Boston String Quartet, assisted by J. M. Sanromá, pianist, and a trio of orchestral concerts by the Boston Symphony, conducted by Dr. Serge Koussevitzky (LL.D. '29), the final concert of which brought forward a large chorus comprising past and present members of the Harvard Glee Club and the Radcliffe Choral Society.

Works by Living Graduates

It is noteworthy that three well-constructed programs of chamber music could be assembled from the works of Harvard graduates now living. Names such as those of Frederick Converse, Arthur Foote, John Alden Carpenter, Daniel Gregory Mason and Edward Burlingame Hill have been familiar to concert patrons throughout the world of music for some five decades. Among the composers of the younger generation Harvard has produced Edward Balantine, Randall Thompson, Wm. C. Heilman and Walter Piston, each of whom was represented upon the chamber music programs.

Those in charge of this festival could scarcely have made a happier or more appropriate choice of orchestras for the elaborate programs of the week. The Boston Symphony owes its existence to one of Harvard's illustrious sons, Henry Lee Higginson, '41, thus the orchestra may be regarded somewhat as a Harvard protégé. Two of the three orchestral concerts were presented in Symphony Hall, Boston, the third being given in Sanders Theatre in Memorial Hall, Cambridge, Mass. Since virtually the entire personnel of the orchestra was assembled, a maximum of perfec-

tion in artistic attainment was possible. That the concerts were given indoors was also distinctly to the advantage of orchestra and listeners.

The first program opened with the Brahms 'Academic Festival' Overture, proceeding to Prof. Hill's Sinfonietta for Strings, Ravel's Second Suite from 'Daphnis et Chloé' and Beethoven's Fifth Symphony. For the concert in Sanders Theatre in memory of Mr. Higginson, the program comprised Bach's Suite in B Minor for flute and strings, Georges Laurent, flutist; the Symphony in G by Haydn and that in E flat by Mozart. The final concert in Symphony Hall opened with John Knowles Paine's 'Harvard Hymn' sung by the chorus under Prof. Davison, with G. Wallace Woodworth at the organ. Dr. Koussevitzky then conducted the Vivaldi-Siloti Concerto for orchestra with organ, the Brahms Variations on a Theme by Haydn and choruses from Bach's 'St. Mathew' Passion and B Minor Mass, and from the 'German' Requiem of Brahms. For a thunderous finale to this program and to the festival, Dr. Koussevitzky offered his own new scoring of 'Fair Harvard' for chorus and orchestra.

Of fundamental importance to this community in general has been the second brief season of opera sponsored as a Federal Music Project by the WPA, and conducted by Ernest Hoffmann. In addition to 'Madama Butterfly' and 'Hansel and Gretel' which were given last month, this project included performances in English of 'The Flying Dutchman' by Wagner and a first performance in Boston of 'Die Toten Augen' by Eugene d'Albert, also sung in English under the title of 'Sightless.'

d'Albert Is Good Theatre

In his prime, Eugene d'Albert made notable appearances with the Boston Symphony as piano soloist. Although he was an able composer, his original works have not attained for him the eminence which he won as a pianist. 'Die Toten Augen' is rather good theatre but undistinguished music. It is not idiomatic and reflects in somewhat kaleidoscopic manner, the trends in music to which he was exposed during the years previous to 1916, the date of this opera. The main theme of the work is that of the renunciation and sacrifice which Christian love involves, and the prologue, which is a dramatization of the parable of the lost sheep, is intended to prepare the listener for the operatic elaboration of this theme. The cast for the Prologue included John E. Daniels, Jr., as the Shepherd, Thomas Wallace, the Harvester, and Lillian A. Albert, the Shepherd Boy. The principals of the opera were Kurt Schorr, Arcesius; Norma Jean Erdmann, Myrtole, and Midhat Serbagi, Aurelius Galba.

The supporting cast included Jean Ruth, Eva Brahms, Eric Anderson, Olive DiNapoli, Lina MacSweeney, Frances Hogardt, Martha Hurley, Marion Rae, George Almeder, George Cairns, William Young and Norman Geoffrion. Although the singers revealed musical intelligence and a feeling for the dramatic possibilities of the work, the honors of the evening went to the orchestra, which gave one of the best performances yet heard from it.

Mr. Hoffmann was given material of very uneven worth, but his imagination brought to the fore many passages which raised the work from mediocrity to brilliance.

'The Flying Dutchman' has not, to our knowledge, been performed in Boston for at least fifteen years and upon renewed acquaintance we easily discerned additional reasons why it is not more often done and also why it proved to be the least successful offering in this WPA musical venture. For one thing, the work demands singers of unquestioned ability and it also demands expert staging and direction. Within their limitations, the singers gave creditable performances, but the entire production would doubtless have benefitted had there been an adequate number of rehearsals. A Wagnerian music-drama should not be hastily thrown together, especially when all concerned, with the notable exception of the conductor, are feeling their way about. The cast included Edmouche, Eleanor Steber, Gyula Denes, Howard L. Stevens, Jeska Stone and Ben Redden.

GRACE MAY STUTSMAN

Ralph Leopold Resumes Activities

Ralph Leopold, pianist, resumed teaching in New York on Oct. 1. He will begin his concert appearances about the middle of November.

Amy Ellerman to Give N. Y. Recital

A New York recital in the Town Hall on Dec. 22 will be a highlight of the winter activities of Amy Ellerman, contralto.

Joins Maryland College



Alfred de Long

PHILADELPHIA, Oct. 5.—Alfred de Long, bass-baritone and a graduate of the Curtis Institute of Music, has been appointed to the department of music of Western Maryland College as instructor of voice. Mr. de Long spent several summers in Chautauqua, New York, and has sung numerous opera roles.

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To Conduct York Symphony



Louis Vyner

YORK, Pa., Oct. 5.—Louis Vyner, the newly elected conductor of the York Symphony, was a student at the Curtis Institute of Music for ten years and graduated with the degree of Bachelor of Music. He studied conducting for several seasons with Artur Rodzinski and Emil Mlynarski at the Institute. He succeeds Sylvan Levin, a member of the Curtis Institute faculty.

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SAN FRANCISCO CONSIDERS OPERA SCHOOL

Acts of 'Carmen' and 'Tosca'
Staged by Merola as
Demonstration

SAN FRANCISCO, Oct. 5.—A demonstration of potentialities which may lead to an opera school under San Francisco Opera Company auspices was staged by Gaetano Merola before an invited audience numbering about 300 persons early this week. The first two acts of 'Carmen' and the second act of 'Tosca' were presented by the San Francisco Opera Chorus in the guise of dress rehearsal with the "understudy" casts.

The "understudy" casts are an innovation of the year. Local singers who aspire to operatic activities have been drilled in stellar roles by Armando Agnini, William Tyroler, Karl Reidel and others of the producing staff of Mr. Merola's organization. The purpose has been of dual nature. Mr. Merola and others have long envisioned a training school for opera singers and a "pop" priced season of opera with resident artists. Opposition from influential sources has deferred the educational project. Mr. Merola is a canny organizer and his understudy casts mark the first steps in an attempt to prove the feasibility of his plan.

Need for Rehearsals

The chorus's need for stage rehearsals has been a chronic complaint ever since the San Francisco Opera Company began operations fourteen years ago. Every rehearsal helps, and so it is reasonable to expect the chorus will acquire its tasks with more assurance and competence this year because of the new plan. The 'Carmen' excerpts did not not convince us the chorus has achieved professional standards such as one expects at \$6.00 opera, but they did serve to prove the personnel has received more than the usual amount of stage direction. The ensemble scenes in act two were obviously well developed and effective from the standpoint of staging.

For his cast of principals Mr. Merola chose Eva Gruninger for the title role, Mildred Baldwin for Micaela, Joseph Tessier for Don José, Perry Askam as Escamillo, and, in the lesser parts, Oliver Jones, Lina Kroph, Elisabeth Hackett, Roy Russell, Gwynfi Jones and John Howell plus René LaVell as solo dancer.

The outstanding revelation of the evening was found in the 'Tosca' scene played by John Howell, of excellent voice, a good actor and fine personality, as Scarpia; Jean Merrill, an excellent soprano, as Floria Tosca, and Raymond Marlowe, who sang and acted extremely well as Cavaradossi. Oliver Jones, Gwynfi Jones and Lawrence Sherrill gave able performances in the minor parts. Mr. Merola, who conducted singers and pianist, scored a point in his behalf. He proved the possibility of giving acceptable opera performances with material at hand. One dares to hope that more presentations of the sort will bring about the necessary support to develop the opera school project.

Russian Opera Given

A Russian opera venture of Hollywood origin brought Marina Schubert, daughter of Nina Koshetz, as the star of 'Eugene Onegin,' aided by Vladimir Dubinsky in the title role, Gabriel Leonoff as Lenski, Maria Marova, Filipievna, and N. Molotoff as Zaretsky. The local chorus was conducted by Paul Shulgin. The scenes were well staged

and Miss Schubert made a distinctly favorable impression. A repeat performance with a badly needed new orchestra was scheduled for Oct. 2. D. Rubanoff was the conductor.

Daniel Bonsack, nineteen-year-old violinist, revealed outstanding talent in recital at the Community Playhouse, playing the Franck Sonata, the Glazounoff Concerto, part of the Bach G Minor Sonata for violin alone, and a group of more modest works. Mertiana Towler was his accompanist.

Johann Strauss's 'Gypsy Baron' in concert form featured the Pacific Sängerbund program in the War Memorial Opera House on Sept. 20, Frederick Schiller conducting. Choral numbers, with Arthur Luis sharing the baton, prefaced the operetta which had as soloists Raymond Marlowe, Anna Nettelman, Pauline Kretz, Carl Schiffeler, Bernice Glando, Olga Callahan and Robley Lawson.

The incessant W.P.A. musical program is too extensive to record, but Erich Weiler's Marin County W.P.A. chamber orchestra and Gastone Usigli's Oakland W.P.A. symphony proved visiting units of distinction: the former, for its vital and unhackneyed program; the latter, as an orchestra of special merit. Marion de Guerre, pianist, and George Rogovoy, 'cellist, were soloists for the San Francisco Musical Club's initial meeting under the presidency of Beatrice Anthony.

MARJORY M. FISHER

SCHOOL SONG CONTEST
WINNERS ARE LISTED

Six Entrants of 900 Win Prizes in
Competition Sponsored by
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The six winners of the school song competition sponsored by Ginn and Company are in the order of their appearance, Joseph Clokey of Claremont, Cal.; Frances McCollin, Phila., Pa.; Granville English, New York City, N. Y.; Margaret Blackburn, McKeesport, Pa.; Mabel Woodworth, Los Angeles, Cal.; and Grace Becker, Berkeley, Cal.

The first prize was \$500, the next two \$300 each, and the last three \$100. The contest was open to native or naturalized American citizens. Approximately 900 entries were received. The judges of the contest were Howard Hanson, Albert Stoessel, Mabelle Glenn, A. Walter Kramer and Will Earhart.

DIPLOMAS AWARDED

Fontainebleau School Closes Sixteenth
Summer Session

FONTAINEBLEAU, FRANCE, Oct. 1.—The American Conservatory of the Fontainebleau School of Music recently closed its sixteenth summer school session. Those who received diplomas were:

Mrs. Corinne Frederick of St. Louis; Reginald Bedford of Saskatoon, Can.; Margaret Roenfeldt of Grand Island, Neb.; Irene Graffius of Fairmount, West Va.; Sarah Supplee of Pittsburgh; Vesta Case of Olivet, Mich., all in piano execution; in teaching piano, Sarane Ives of Danbury, Conn.; Lucia Timmons of St. Paul, Minn.; Margaret Roenfeldt, Miss Graffius, Miss Supplee and Miss Case; in voice execution, Otis Holl and Edison Harris, of New York; in voice teaching, Prof. A. S. Ebersode of Tl., O.; in harp execution, Helen Higgins, of Columbia, Mo.; in organ, Lucille Hammill of St. Louis; in teaching solfeggio, Miss Timmons, Miss Hammill, Elizabeth Fretz of Columbia, Mo.; Miss Supplee, J. Donald Robb of New York, and William Morrison Eves of Chebeague Island, Me.

New Heads for Brooklyn School

The Brooklyn Music School Settlement, celebrating its twenty-fifth anniversary this year, has engaged Theodore F. Fitch as musical director for the coming year, and has appointed Mrs. Elizabeth Bussing to the new post of associate director.

Mr. Fitch, a graduate of Rochester University, has taught on the music faculties of the University of North Carolina and the Eastman School of Music and has conducted several choral groups in Rochester. Mrs. Bussing, assistant to the director in charge of neighborhood social studies for the Mayor's committee on city planning, attended Columbia Graduate School and was organizer and promoter of the Columbia Group Housing Plan.

Mrs. Bussing proposes to build a social program for the music settlement and her plans include the formation of choruses for children and adults, more orchestras for children and more opportunities for public performances and social contacts for students. There will be classes and lectures in music appreciation.

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'AIDA,' PLUS EX-CHAMPION

Jack Johnson Shares Applause at the Hippodrome—Maru Castagna Appears

As an improvement on elephants, Alfredo Salmaggi called upon Jack Johnson, former heavyweight champion pugilist, to embellish by his presence the scene of triumph, when 'Aida' returned to the boards of the Hippodrome on the evening of Oct. 2. The conqueror of Jim Jeffries was not asked to sing. But as a leader of the captured Ethiopians he tossed off haughtily the Sixth Avenue Egyptians who tried to hold him and folded his arms with magnificent disdain. The applause was commensurate with the occasion.

Otherwise the performance found its chief interest in the appearance as Amneris of Maru Castagna, sister of Bruna Castagna, who was a Hippodrome star before her voluminous tones gained her a place at the Metropolitan. In voice, figure and manner the newcomer was something of a double for the generously endowed Bruna. Others appearing were the former Metropolitan tenor, Vittorio Fullin, who sang Radames about as badly as any Hippodrome singer has done; Janina Kucynska, an Aida of uncertain stage business; and, as Amosro and Ramfis, two Hippodrome favorites who shone by comparison, Ettore Nava and Nino Ruisi. Foster Miller, Mildred Ippolito and Costante Olivaro completed the cast, with the veteran Fulgenzio Guerrieri conducting. B.

Raya Garbousova Begins Season with European Tour

Raya Garbousova, 'cellist, began her concert season on September 21 with a tour taking her Latvia, Lithuania, Estonia, Sweden (Stockholm and Gothenburg, etc.), Norway (Oslo and provinces), Czechoslovakia, Roumania and Hungary. Before sailing to the United States the latter part of December she will play a concerto by the Roumanian composer, Golestan, with the Lamoureux Orchestra in Paris, and will give a sonata evening with Arthur Rubinstein in London.

Artists Listed on Olney Series

WHITE PLAINS, Oct. 5.—The artists for the seventh season of the Mrs. Julian Olney series to be given at the Westchester County Centre include the Jooss Ballet on Oct. 16, Jascha Heifetz on Nov. 13, the National Symphony on Dec. 4, Lotte Lehmann on Jan. 8, Bartlett and Robertson on Feb. 5, and Nelson Eddy on March 12.

Gabor to Sing with San Francisco Opera Company

Arnold Gabor, baritone of the Metropolitan Opera, will sing Alberich in the San Francisco Opera productions of 'Siegfried,' 'Rheingold' and 'Götterdämmerung' under the direction of Gaetano Merola from Oct. 23 to Nov. 23.

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PHILADELPHIA CIVIC FORCES IN CONCERT

Symphony, Penn and Sylvania Bands and Two Choirs in Gala WPA Offering

PHILADELPHIA, Oct. 5.—Before an audience of several thousand, a gala festival concert which enlisted the Civic Symphony and the Penn and Sylvania concert bands of the local WPA Federal music project as well as the combined choirs of the Russian churches of the Holy Virgin and Saint Michael, took place on Sept. 23 at the last of the series of WPA outdoor concerts given in the Grant Court of the Art Museum. J. W. F. Leman conducted admirably leading the Civic Orchestra in Rossini's 'William Tell' Overture; Liszt's 'Second Hungarian' Rhapsody, in the splendid orchestral transcription of Otto Mueller, Philadelphia musician and composer; and other popular items by Dvorak, Johann Strauss, and Tchaikovsky.

The memory of the late Ossip Gabrilowitsch was honored by the performance of 'The Entrance of the Gods Into Valhalla' from 'Rheingold,' Mr. Leman prefacing the work by a brief tribute to the art of the distinguished musician with particular reference to his association with musical life in Philadelphia as pianist and conductor.

The feature of the concert was Tchaikovsky's '1812' Overture, performed by the entire instrumental and vocal ensemble numbering about 280. The combined choirs (Simeon J. Fetchina and John Lopushinsky, choirmasters), sang the opening chant melody and participated in the finale of the Overture. Added effectiveness was obtained through the employment of cannon, firearms, and red flares in the final passages, these together with several sets of chimes placed at various positions throughout the court, made for a spectacular conclusion. Considering the size of the performing body Mr. Leman secured excellent co-ordination of his forces.

Features Native Work

A Civic Symphony concert at the Art Museum on Sept. 16 conducted by Guglielmo Sabatini offered another composition by Mr. Mueller—a well-written and pleasing Scherzo, and other items by Tchaikovsky, Beethoven and Wagner. Mr. Sabatini also conducted a concert in Hunting Park on Sept. 17. Civic Symphony concerts at the Art Museum and Hunting Park on Sept. 9 and 10 were led by Dr. Emil Folgmann. The Philadelphia office of the project announced recently that nearly 1,600 performances have been given by its various units before audiences totaling more than 1,100,000. A new unit known as the Rittenhouse Concert Orchestra was recently added to the local music project's ensembles. This group will be led by Guglielmo Sabatini and J. W. F. Leman.

The Civic Symphony Orchestra resumed its indoor concerts on Oct. 1st when Dr. Folgmann conducted in Mercantile Hall, with Tilly Barnach, soprano, as soloist in 'Leise, leise' from Weber's 'Freischütz.' Brahms's 'Lullaby' was an encore, sung to a fine orchestral accompaniment arranged by Henri Elkan, Philadelphia musician. Dr. Folgmann conducted Beethoven's 'Leonore' Overture No. 3 and First Symphony; and two works by Philadelphia composers, 'Rhumba' from Earl McDonald's Second Symphony, and a tone poem,

'Caius Gracchus' by Joseph LaMonaca, a member of the Philadelphia Orchestra. Sponsored by the local WPA Composers Forum-Laboratory, the LaMonaca opus, conducted by the composer, was well received. The Rittenhouse Concert Orchestra was also heard on Oct. 1 in the Central Y. W. C. A. Mr. Sabatini conducted, and Andrew Canale, young Philadelphia tenor, was soloist.

The Civic Orchestra will play every Sunday afternoon in Irvine Auditorium, University of Pennsylvania, beginning Oct. 18. Concerts are sponsored jointly by the University Department of the Fine Arts and the Federal Music Project, and soloists, ballets, and chamber operas are projected. Dr. Folgmann, Mr. Leman, and Mr. Sabatini will alternate in leading, with occasional special guest conductors.

WILLIAM E. SMITH

Feuermann on Second World Tour

Emanuel Feuermann, 'cellist, is now on his second world tour traveling from the United States to the Far East and thence to South America. In October he will return to America for numerous concert engagements. During the 1936-'37 season he will appear as soloist with the Colonne and Conservatory orchestras; in Amsterdam and The Hague with the Concertgebouw Orchestra, in Zurich with the Tonhalle Orchestra and with various other societies in Warsaw, Rome, London, Copenhagen, Stockholm, and other European cities.

SAN FRANCISCO, Oct. 5.—Ruth Howell of Los Angeles was heard here in recital recently with Raymond McFeeters as accompanist.

DISCS

MENDELSSOHN. Symphony No. 4 in A, 'Italian.' An album of three Victor discs, presenting this superb music in admirable style, played by the Boston Symphony under Serge Koussevitsky. (Musical Masterpiece Series, M. 294.)

COPLAND, AARON. Vocalise. This is a recent issue of 'New Music Quarterly Recordings' and is one of its composer's attractive bits. Ethel Luening, soprano, sings it well with the composer at the piano. LUENING, OTTO. Four Songs. The same singer is heard on the reverse side of the above disc in her husband's music, four amazingly unpleasant things. The first with flute, the others with piano. The composer plays both the flute and piano accompaniments. The poems are from Whitman's 'Leaves of Grass.'

ZEMACHSON, ARNOLD. Chorale and Fugue in D Minor. A good solid composition, revealing a better knowledge of the orchestra and of the art of counterpoint than a really creative mind. The ghost of Mendelssohn lurks in the chorale, and the fugue subject is conspicuously like a portion of that of the great G Minor of Bach. The recording is by the Minneapolis Symphony under Eugene Ormandy, and occupies one and a half records. The fourth side is devoted to STRAUSS, JOHAN. 'Voices of Spring.' This great waltz is enchantingly played by the Vienna Philharmonic conducted in real Viennese fashion by Georg Szell. (Victor.) A.

SCHUBERT. 'Auflösung' and 'Liebesbotschaft' from 'Schwanengesang.' Ria Ginstler gives a clear-voiced and well interpreted rendition of both these fine songs to piano accompaniment by Gerald Moore. One ten-inch disc. (Victor.)

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Obituary



F. di Guedri

Morgan Kingston

Morgan Kingston, operatic tenor, who was a member of the Century and Metropolitan Opera Companies, died recently in England. He was born in Wednesbury, Staffordshire, in 1881, and worked as a miner in a coal pit. He sang in a local chorus and in church and in 1909 gave a concert in Queen's Hall, London. His first appearance in America was as Radames in "Aida" at the opening of the Century Opera Company at the Century Theatre, New York, on Sept. 13, 1913. He appeared with the company in thirteen roles, making a particular impression as Canio and Lohengrin.

Joining the Metropolitan Opera in 1917, he made his first appearance there as Manrico on Dec. 1. He created the leading role of A Temple Guard in the world premiere of Hugo's "The Temple Dancer" at that house on March 12, 1919. After leaving the company in 1924, he returned to England and was heard with success as Canio at Covent Garden. He made appearances in oratorio in both England and America.

Julien Tiersot

The recent death of Julien Tiersot in France is reported. One of the country's most eminent musicologists, he was born in Bourg-en-Bresse on July 5, 1857, and entered the Paris Conservatory in 1876, studying under César Franck and Massenet. He was assistant librarian at the Conservatory under Weckerlin from 1883 to 1909 and in the latter year succeeded his chief. He lectured extensively, in both Europe and America, principally on the French folk song, in which subject he had made deep and unique researches. His work, "Histoire de la Chanson Populaire en France," won the Prix Bordin in 1885, and in 1894, he won the Kastner-Bourgault Prize with his work, "Rouget de l'Isle, Son Oeuvre et Sa Vie," and in 1905, another prize for "Hector Berlioz et La Société de son Temps." He published numerous other books and magazine articles on composers and musical subjects, edited Berlioz's Letters and composed a number of original musical works.

Grace Kerns

WILLIAMSBURG, VA., Sept. 16.—Grace Kerns, soprano, who twenty years ago was one of the prominent oratorio, concert and church singers in the country, was instantly killed in an automobile accident near here on Sept. 10. Her brother, Howard J. Kerns, and his son, Howard J. Kerns, Jr., were fatally injured and died shortly afterward in a hospital here.

Miss Kerns was born in Norfolk, Va., about forty-five years ago and went to New York while still in her twenties. She was solo soprano in the choir of St. Bartholomew's Church for a number of years, and

later, soloist at the First Presbyterian Church. During the war she was in one of the Y. M. C. A. entertainment units in singing in various camps and hospitals. On her return she toured for fifteen weeks as soloist with the New York Symphony under Walter Damrosch, besides singing with other important symphonic organizations. At the time of her death she was associate professor of singing at Randolph-Macon Woman's College, where she had been since 1932. Miss Kerns is survived by two sisters and one brother.

Max Schlossberg

BETHLEHEM, N. H., Sept. 24.—Max Schlossberg, trumpeter in the New York Philharmonic-Symphony for twenty-six years, and teacher of trumpet at the Institute of Musical Art, died on Sept. 22. Born in Libau, Russia, in 1862, he studied both at the Imperial Conservatory in Moscow and in Berlin, later acting as soloist under Nikisch, Richter and Weingartner. He came to the United States in 1910, to become a member of the New York Philharmonic.

Matthew Henry Stevens

WASHINGTON, D. C., Oct. 15.—Matthew Henry Stevens, singer and composer, died here on Sept. 21. He had been for twenty-three years tenor soloist and choirmaster in St. Thomas's Protestant Episcopal Church, and a member of other leading church choirs and musical organizations. He sang lead parts in opera fifteen to twenty years ago, and also composed a number of marches and songs, some of which were featured by the U. S. Marine Band and U. S. Navy Band. He was in his fifty-third year. A. T. M.

Mark Luescher

SOUTHPORT, CONN., Sept. 22.—Mark Luescher, a prominent press representative for theatrical and musical productions for many years, and recently of the D'Oyly Carte Gilbert and Sullivan company now visiting this country, died at his home here yesterday after an illness of several weeks. He was born in Syracuse, N. Y., sixty-three years ago and attended Cornell University before entering journalism.

Maximilian Joseffer

BUFFALO, Sept. 24.—Maximilian Joseffer, violinist, formerly a member of the New York Symphony and the Russian Symphony, died here on Sept. 22, in his fifty-second year. He was a native of Vilna, Russia, and had played in European orchestras before coming to this country. He had recently been a member of the Buffalo Symphony.

Byron G. Harlan

ORANGE, N. J., Sept. 16.—Byron G. Harlan, tenor, who was one of the first singers to make phonographic records for Edison in the early days of his invention, died suddenly of a heart attack at his home here on Sept. 12. He was a pioneer singer during the first motion pictures and is said to have been at one time a member of the Chicago Opera Company. He was seventy-five.

Mme. Rose Cailleau

SAN FRANCISCO, Sept. 20.—Mme. Rose Cailleau, voice teacher here and in other Bay cities for a number of years, was killed recently in a motor accident in Scotland. She was a member of the Music Teachers Association, the Pacific Musical Society and other organizations devoted to the promotion of musical affairs in the vicinity. M. M. F.

Mrs. A. Madeley Richardson

Emily Gertrude Richardson, wife of Dr. A. Madeley Richardson of the theory department of the Institute of Musical Art of the Juilliard School of Music, died at her home in New York on Sept. 13. She was born in Calcutta, India, and was the daughter of the late Judge Samuel Wright of the British Civil Service. Her husband, four children and four grandchildren survive.

Ludwig Karpach Dies

VIENNA, Oct. 1.

A DEATH which attracted widespread attention in the world of music was that of Ludwig Karpach on Sept. 8. He was buried Sept. 10 with official honors. Karpach, who had reached his seventieth year but a few months ago, came originally from Budapest, had once been in America—he is a cousin of Rubin Goldmark and a nephew of Carl Gold-



Ludwig Karpach

mark—where he appeared occasionally in his youth as a singer, but was also a violinist in various theatrical orchestras. He then went back to his native city of Budapest, made the acquaintance of Gustav Mahler there and was prevailed upon by the latter to go into journalism. From 1894 to 1921 he was music critic for the *Neues Wiener Tagblatt*, wrote a number of apologies for Richard Wagner and a biography of his son Siegfried—he was for a long time the express confidant of Bayreuth—for whom he also secured in 1913 an honorary share in the proceeds from all performances of Wagner in the German language when the works of Wagner were released. Later he was very intimate with Richard Strauss over a period of many years. The Austrian Ministry of Public Instruction recognized Karpach's excellent connections and splendid character and in 1923 appointed him its counsellor in matters of art and the theatre with the official title of Konsulent (Adviser). In this capacity he ultimately received the Austrian title of Hofrat (Privy Councillor) and was cited for manifold distinctions. He was also an intimate friend of the mayor of Vienna, Schmitz, who made him art adviser of the city of Vienna. The present minister of public instruction, Dr. Pernter, delivered an address at his grave which extolled Karpach's devotion to duty and the good services which he had rendered Austria throughout many long years. Karpach, who in his official capacities had helped many artists to the best of his ability, is remembered with affection by all. A book of memoirs which he wrote, "Begegnung mit dem Genius" ("Encounter with Genius") was discussed in detail in these pages several years ago.

DR. PAUL STEFAN

Lillian Gustafson Soloist with Ottawa Choir

OTTAWA, Oct. 5.—Lillian Gustafson, soprano, who returned recently from a European concert tour, made her first appearance in this country this season as soloist with the Ottawa Pageant Choir. Her concerts abroad included two appearances in Stockholm and one in Gothenburg, where she was well received.

Muenzer Heads Department at University of Iowa

CHICAGO, Oct. 5.—Hans Muenzer, violinist, formerly concertmaster with the Balaban and Katz orchestra in the Chicago Theatre, has accepted the position of director of violin and chamber music departments of the University of Iowa. Mr. Muenzer came from Germany to America some fifteen years ago. At one time he was a member of the faculty of the American Conservatory of Music.

YOUNG ARTISTS GROUP TO TOUR IN AMERICA

Twelve Performers from Berlin to Sing and Play Music of Antique Character

The Young Artists Group of twelve men and women from Berlin, ranging in age from eighteen to twenty-seven years, will arrive in the United States on Oct. 23 with Margaret Riedel, conductor and founder, to tour America for two months under the management of Johanna Keller.

They will visit the principal cities giving recitals in concert halls, museums and leading universities. Their New York appearance will be made at McMillan Theatre of Columbia University on Oct. 26.

Their programs will include songs and instrumental music played upon instruments of their own construction approximating the originals in both shape and timbre as closely as possible. Music from the literature of the Middle Ages, German music of the Renaissance, that of the early, middle and late Baroque periods, the early literature of France, the Netherlands, Spain and Italy, to the time of J. S. Bach is their forte.

INSTITUTE OPENS

Increased Enrollment Marks Year at Cleveland Organization

CLEVELAND, Oct. 5.—The Cleveland Institute of Music, embarking upon its sixteenth year, reports a steadily increasing enrollment expected to reach 700 when all registrations are in. Of particular significance this year is a record number of full-course students taking the four-year program for the Bachelor of Music degree.

Fifty events including lectures, artist and student recitals are on the Institute calendar for 1936-37. Recitals to be given by faculty members are Arthur Loesser, piano, Oct. 28; Nevada Van der Veer, contralto, Nov. 18; Carlton Cooley, viola, Dec. 9; Emanuel Rosenberg, tenor, Jan. 13; Alice Chalfoux, harp, Jan. 27; Edward Buck, 'cello, Feb. 3; Beryl Rubinstein, piano, March 3 and Josef Fuchs, violin, May 5.

The Institute Comparative Arts course of public lectures will this year embrace developments of literature, art and music and their interrelation during the late seventeenth and eighteenth centuries. The first lecture, "The Forerunners of J. S. Bach," was given on Oct. 2 by Arthur Loesser, who in subsequent lectures will talk on various phases of the music of Bach. Other lecturers on musical subjects are Denoe Leedy, Carlton Cooley and Herbert Elwell, all members of the Institute faculty.

Curtis Graduates Appointed to New Posts

PHILADELPHIA, Oct. 5.—Five Curtis Institute of Music graduates have been appointed to first chair positions in three leading symphony orchestras. Leon Frengut, former pupil of Dr. Louis Bailly and member of the Philadelphia Orchestra, joins the Minneapolis Symphony this season as first violinist. The St. Louis Symphony claims Samuel Krauss, first trumpet, formerly a member of the Washington Symphony, and Oscar Zimmerman, first double-bass, a former member of the Philadelphia Orchestra. Jules Seder, first bassoon, and Ernani Angelucci, first French horn, begin this season with the Kansas City Philharmonic.

In New York Schools and Studios

Frank La Forge and Ernesto Berumen have returned from their vacations and resumed teaching at the La Forge-Berumen Studios where they will conduct their usual classes in voice and piano there throughout the winter. A new series of La Forge-Berumen Musicales will be heard over the Mutual Broadcasting System beginning Oct. 20. The program will be given on Tuesdays from 4:15 to 5:00.

Artist pupils of Helen Chase have been fulfilling important engagements during the summer. Margaret Speaks, soprano, soloist on the Firestone hour over WEA, has been touring widely in Europe. The McARD Duo, composed of Ralph McDowell, bass-baritone, and Nell Kinard, soprano, opened a series of costume recitals in Mamaroneck, N. Y., on Sept. 16. Walter Bartholomew, tenor, appeared during the entire summer with the Steel Pier Opera Company in Atlantic City. Frances Newsom, soprano, has been singing over stations WABC and WEA. William Turner, baritone, is appearing in vaudeville. Sally Clifford, soprano, played leading ingenue roles at the Wharf Theatre in Provincetown, Mass. Berenice Ackerman, soprano, is heard in Sunday morning broadcasts over WOR. Catherine Cavalli, mezzo-soprano, has been broadcasting over WABC.

Three baritones from the studio of Edgar Schofield are engaged in important activities. Robert Halliday is appearing in the leading baritone role in 'The White Horse Inn' at the Centre Theatre, New York. Carl Schiffeler, of the Chicago Civic Opera Company, sang Szupan in Strauss's 'The Gipsy Baron' at the Memorial Opera House in San Francisco on Sept. 20. Wilson Angel has been engaged as soloist at the Hanover Christian Church, Richmond, Va., and is booked for a number of concert appearances through the South.

Susan S. Boice, teacher of singing, has returned from Essex on Lake Champlain, where she held successful classes during the summer, and has re-opened her New York studio for the winter. She plans a series of monthly studio recitals at which she will present a number of her outstanding pupils.

Merle Alcock, contralto and teacher of singing, who spent the summer at Douglas Manor, Long Island, has returned to New

York and re-opened her studio for the winter season.

Bernard U. Taylor, teacher of singing, has reopened his New York studio for the season. He has also resumed his individual instruction and vocal group classes at the Institute of Musical Art of the Juilliard School of Music.

An opportunity is extended to singers wishing to add to their musical library, as Mr. Taylor, a close friend of the late Dan Gridley, tenor, has been authorized to dispose of his valuable collection of oratorios, operas and songs.

John Doane, organist, coach and teacher of singing, has returned from a vacation in Canada and resumed his activities as organist and choirmaster at the Church of the Incarnation where he has officiated for the past eighteen years and where he will continue the series of oratorio performances inaugurated two years ago. Mr. Doane has also re-opened his studio with an increased enrollment and will present his pupils in musicales during the winter.

After completing their eleventh summer of teaching at the Institute of Music of Pennsylvania State College, and a month's vacation in Vermont, Mr. and Mrs. James Woodside, teachers of singing, re-opened their New York studios last month with a large enrollment.

Arthur Warwick, pianist and teacher, has re-opened his New York studio for the winter. He plans a series of weekly concerts at Horace Mann School in which he will appear with other soloists.

Mme. Caroline Mihr-Hardy, teacher of singing, has resumed her classes for the winter at her new studios in the Hotel Ansonia.

Richardson Irwin, teacher of singing, has opened his New York studio for the season.

New Orchestral Classes at Henry Street Music School

New courses in wood wind and brass instruments are to be offered at the music school of the Henry Street Settlement according to Grace Spofford, director. James Collis, a graduate of the Curtis Institute of Music and formerly a member of the Philadelphia and the Radio City Music Hall orchestras, will be in charge of the department. He will be assisted by William Hein, flute; Joseph Wolfe, oboe; Elias Carmen, bassoon; David Rattner, French horn; James Smith, trumpet, and Armand Ruta, trombone.

David Mannes School Begins Twenty-first Season

The David Mannes Music School opened its twenty-first season on Oct. 1, with classes for students, professional and amateur, of all ages. Mr. and Mrs. Mannes recently returned from a vacation in Europe.

Dorothy Lawton Begins Classes in Music Librarianship

Dorothy Lawton, head of the music library of the New York Public Library, has begun her classes in music librarianship at the New York College of Music. The course runs fifteen weeks of instruction and covers all aspects of the subject.

Cecilia Music School Opens Registration

Registration for the Cecilia School of Music of the Madonna House Settlement started last month. The faculty, under the direction of Hedi Katz, includes Isabella Vangerova, Rebecca Davidson, Edgar Varèse, Roger Sessions, Hans Wisner, Margaret Leddy and Fe Alf. A workshop for the making and repairing of stringed instruments is a new feature of

Emanuel Ondricek, violinist and teacher of New York and Boston, with his junior master class at Manomet, Mass., this summer. Among the pupils are Master Charles Petremont and Frances Hendrickson (top row third and fifth from left), and Francesco Zecchino (bottom row, left).



the school. The competition for the Jascha Heifetz scholarship for a particularly gifted violin student under twelve years will shortly be announced.

Chicago Schools

CHICAGO, Oct. 5.—The Chicago Conservatory has added to its faculty A. F. Thaviu, band leader, and Allan Grant, pianist-composer. Mr. Thaviu will conduct classes in cornet and trumpet and also will organize a professional training school in band and orchestra routine.

CHICAGO, Oct. 5.—The American Conservatory began its fiftieth season on Sept. 14. Marston Pearson, baritone, pupil of Theodore Harrison, was a winner in a contest held in connection with the Chicago-Land Music festival. Teachers of the Oxford Piano Course were invited on Sept. 23 by Gail Martin to meet Helen Howe, newly-appointed director of music in the Chicago Public Schools, and Gladys Easter, director of piano classes in the public schools. The conservatory orchestra under Herbert Butler, begins its rehearsals today.

CHICAGO, Oct. 5.—Cameron McLean, baritone, and Jeanette Risler, pianist, with Mabelle Howe Mable, accompanist, were presented in concert by the Columbia School of Music, in Fullerton Hall, on Sept. 16. Mr. McLean offered song groups by Handel, Moussorgsky, Somervall and others, and Miss Risler, a movement of the Grieg A Minor Concerto with Esther L. Rich at the second piano, as well as pieces by Schubert-Liszt, Bridge and Gabrilovitch.

Philadelphia Schools

PHILADELPHIA, Oct. 5.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, en-

tered upon its sixtieth season on Sept. 14. Its principal teachers are Olga Samaroff, piano master class; Austin Conradi, Rosalyn Turek and Allison R. Drake, piano; Boris Koutzen and Carlton L. Murphy, violin; Elsa Hilger, cello; Edna Phillips, harp; Susanna Dercum and Clyde R. Dengler, voice; Ralph Kinder, organ, and Frederick Schlieder, musical science and composition. Besides the courses required for graduation and degrees two special courses are scheduled, the Layman's Music Courses, Inc., under Mme. Samaroff, and a practical orchestration class in charge of Bruce C. Beach.

The D. Hendrik Ezerman Foundation Scholarship in piano was awarded in open contest to Leah Effenbach of Washington, D. C. The Samaroff Scholarship was won by Dorothy Seltzer from Norristown, Pa. Andrew Welsh Imbrie of Princeton, N. J., Arnold Fletcher of Highland Park and Dorothy Wilson of Girardville, Pa., will each receive a half scholarship in piano with Mme. Samaroff. Mary Gorin will hold the Hood Scholarship in piano for this season.

PHILADELPHIA, Oct. 5.—The Settlement Music School began its season on Oct. 1.

Los Angeles Studios

LOS ANGELES, Oct. 5.—The Estelle Brown Mills Vocal Studios began a series of weekly broadcasts over KFAC on Sept. 20. The first program was given by Ella and Lillian Johnson and James Townsend, and the second, the following week, by Jane Lambert and Elizabeth Walker.

LOS ANGELES, Oct. 5.—Mme. Lenox Darcy has closed her Chicago studio and returned to Los Angeles. She will teach in Hollywood for the winter. Her pupil, Emory Darcy, appeared several times as soloist in the Hollywood Bowl during the summer.

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OF MUSICAL AMERICA, published semi-monthly at New York, N. Y., for October, 1936.
STATE OF NEW YORK } ss.:
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, John F. Majeski, 113 West 57th Street, New York.
Editor, Oscar Thompson, 113 West 57th Street.
Managing Editor, none.
Business Manager, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

JOHN F. MAJESKI.

Sworn to and subscribed before me this 6th day of October, 1936.

[SEAL]

L. M. CAGNEY,
Notary Public.

(My commission expires March 30, 1938)

Reminders of Vacation Days in Europe—



Tristan and Isolde in the Bosom of Their Respective Families—Kirsten Flagstad (Seated, Right), and Her Husband, Henry Johansen (Right), Pay a Visit to Lauritz Melchior's European Hunting Estate. Mr. Melchior Stands Next to His Sister and Behind Mrs. Melchior's Mother, and Mrs. Melchior Is Behind Mme. Flagstad



Tales from the Vienna Woods: A Garden Party at the Vienna Home of Mr. Muckdeary. Seated, His Eminence the United States Minister at Vienna, George S. Messersmith, Mrs. Messersmith, and Mrs. Mester. Standing, Mrs. Reed Paige Clark; Emanuel List, Bass of the Metropolitan Opera; Mr. Muckdeary; Mrs. Fritz Reiner, Fritz Reiner, Conductor, and Reed Paige Clark, First Secretary of the American Legation in Vienna



Dusolina Giannini (Left) and Somerset Maugham, Noted Author (Centre) Have Luncheon in Pleasant Salzburg Atmosphere. After a Busy European Season, the Soprano Is Resting in the Tyrol and Switzerland Before Her Fall Tour



Jacqueline Salomons, Violinist, with Her Cousin, Jean Pierre Aumont, Well-Known French Film Actor in Brittany



Siegfried Hearst of NBC Artists Service with His Son, Tristan, in Cortina, Italy



James Levey (Right), First Violinist of the Hart House String Quartet, with His Former Teacher, Ferdinand Weist-Hill, in London



Poldi Mildner, Pianist (Right), with Her Teacher, Djane Lavoie-Herz, in Cortina D'Ampezzo, Italy



Winifred Cecil, Soprano, and Franco Ghione, La Scala Conductor with Whom Miss Cecil Coached in Rapallo, Italy

SENSATIONS IN EARLY VIENNA SEASON

(Continued from page 15)

touched upon. The composer Joseph Marx spoke about the opera of today; Lothar Wallerstein, the Viennese stage-manager, about operatic management; and the painter Willy Bahner about questions of scenery. The deliberations of the congress had given rise to an impressive international theatrical exhibition which was completed after months of preparation by Prof. Josef Gregor. It illustrated particularly the labors devoted to the stage performance, beginning with the Austrian baroque opera and carried down to modern times, in which connection America, too, was very well represented—here it was particularly the plans of Soudaikine for the Metropolitan Opera House which attracted the greatest attention. No less than twenty-four halls of the National Library and of the adjoining Imperial Palace, among them the famous ballroom and the even more magnificent hall of state of the library, an incomparable piece of baroque architecture, were filled with the most interesting objects, and there is probably hardly a branch of the visible theatre which was not represented in some way. Thus, for example, the Vienna State Theatres already displayed the syllabi of the

opera as they are being used for its new readings.

In the meantime the operatic season proceeded on its way. A whole series of newly engaged artists made their debuts. The greatest triumph was scored by Hilde Konetzni, who, as Sieglinde alongside of Flagstad's Brünnhilde in 'Walküre,' immediately won for herself a position of high respect. The critics predict a great future for her.

An event which seemed unbelievable at first was the appearance of Toscanini among the operatic artists in Vienna, from whom he had parted in Salzburg, after an interval of less than three weeks, during which he had taken the cure at Gastein. For the first time since 1929 the maestro had let himself be persuaded to conduct once again in a repertoire theatre—for since that year he had conducted operatic works only at festivals, in Bayreuth and in Salzburg. Now he appeared twice on the podium of the State Opera, on Sept. 17 and 20—on both evenings he conducted 'Fidelio' with the Salzburg cast, Lotte Lehmann singing Leonore. Both performances, which were offered at greatly increased prices, were immediately sold out and Toscanini was, of course, greeted with an ovation. Vienna is very proud that the maestro as a special favor to its opera and its new director fortunately took exception to his principle not to conduct any more in repertoire houses. It was remarkable how Toscanini knew how to adapt

himself to the altogether different acoustics of the Vienna Opera. He was deeply inspired by them and gave us sound effects undreamt of.

The Vienna Radio, whose musical director, Oswald Kabasta, is ever willing to help discover new land in the realm of music, offered a performance of Verdi's practically unknown opera 'Alzira,' which was given here for the first time in German translation. The work had its premiere in Naples in 1845—it did not meet with any great success at that time although all the roles were splendidly cast. Perhaps the not overly successful libretto of Cammarano is to blame, the same librettist who later wrote the 'Trovatore' for Verdi. The text is an adaptation of a tragedy by Voltaire. It is strangely enough a very short opera which lasts barely two hours; Verdi had to add a long overture to it in order to achieve an even half-way normal evening of theatrical entertainment. The opera was translated by Dr. Lothar Riedinger and in three places was adapted to the principles of the drama. Dr. Riedinger, whom we have already had to thank frequently in the past for such labors, once again made a success of it. The 'Alzira' performance, likewise excellent as such, brought to light music which reminds one again and again of the following and often of very late works of Verdi and which combines magnificent melodies with the most telling dramatic effects. It was evident once again that the fate of operas is governed by inexplicable laws. Some endure; others are simply forgotten.

Worcester Festival

(Continued from page 3)

Peebles brought richness of tone to the several airs of Delilah, evoking the heartiest applause of the evening with 'My Heart at Thy Sweet Voice.' Frederic Baer as the High Priest and Gean Greenwell as both the Old Hebrew and Abimelech met with competence the requirements of a performance ably coordinated by Conductor Stoessel. The audience was one of good size, though larger ones are expected for later concerts.

This is the eighth Worcester festival in which 'Samson and Delilah' has had a place, the first being that of 1893, and the most recent, prior to the one now in progress, that of 1928.

Kreisler to Play His Revision of Schumann Fantasia

Fritz Kreisler has completed a revision of Schumann's Fantasia for violin and orchestra—a work never played in this country because of its distortions caused by the insanity of the composer during the last days of his life. The violinist will perform the work on Oct. 29 with the Chicago Symphony under Frederick Stock. Mr. Kreisler was to return to this country on Oct. 8.